

## 'Round Robbins

We're looking forward to your visiting our exhibit at the forthcoming Music Educators National Conference to be held at the Cleveland Auditorium, March 27—April 3



J. J. ROBBINS

—so that we may greet you personally and discuss with you Modern American Music and its increasing popularity in the schools.

\* \* \*

As a progressive educator, it will be to your advantage to see the recently published *Robbins Modern School Band Method For Beginners* by Elvin L. Freeman and *Paul Yoder's Arranging Method For School Bands*.

\* \* \*

You will find several outstanding band compositions in the newly created series of Robbins Modern American Music for Band. In this series are Ferde Grofe's *March for Americans* and *Ode to Freedom*, Peter De Rose's *American Waltz* and *Autumn Serenade*, Sigmund Romberg's *American Humoresque*, Rodgers and Hart's *Blue Moon* and Louis Alter's *American Serenade* — scored by such expert arrangers as Erik Leidzen, Charles



E. J. McCauley

L. Cooke and Graham T. Overgard. Robbins Modern Concert Series for Band, another recent addition to our catalog, contains such eminent works as *Romantic Waltz* by D. Savino,

*Cuban Carnival* by Leroy Shield, and *Russian Dances* adapted by Lionel Barrymore.

\* \* \*

E. J. McCauley, our educational director, Domenico Savino, prominent music editor and composer; Hugo Frey, noted choral and sacred music editor and myself will be ready to serve you and your interests. Make a note in your Conference schedule book to visit the Robbins exhibit.



HUGO FREY

*Robbins Music Corporation  
799 Seventh Avenue • New York 19*

# Music PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

MARCH-APRIL, 1946

VOL. IV, No. 2

THIRTY-FIVE CENTS

Publisher and Advertising Manager

AL VANN

Editors

ENNIS DAVIS

Circulation Manager

IRIS OKUN

JEAN TANNER

Published by MUSIC PUBLISHERS JOURNAL CO.

RKO BUILDING, 1270 Avenue of the Americas, New York 20, N. Y.

## CONTENTS

ALFRED SPOUSE <i>Is It Music Education or Music Fixation?</i>	11
EDWIN FRANKO GOLDMAN <i>Pacific Trip and Appraisal of Our U. S. Army Bands</i>	12
FRANK C. BIDDLE <i>The Cincinnati Scene</i>	15
GLORIA CHANDLER <i>National Music Program of the Junior League</i>	17
RUFUS A. WHEELER <i>Conversation with Myself</i>	19
PAUL NERO <i>All Play and Some Work</i>	21
MARION FLAGG <i>Report from Dallas</i>	23
WILLIAM MARTINSON <i>New Teachers' Orchestra Is Established in New York City</i>	25
IRVING BERLIN, photograph	27
HENRY SOPKIN <i>Atlanta Youth Symphony</i>	31
HELEN BOSWELL <i>School Music and the Community</i>	33
DEEMS TAYLOR, photograph	35
WARREN KELLOGG <i>Story from Philadelphia</i>	37
KATHLEEN DAVISON <i>This Is Sigma Alpha Iota</i>	39
LORIN F. WHEELWRIGHT <i>Make It Commencement!</i>	41
LEONARD WARREN <i>Opera for My Town</i>	43
KARL W. SCHLABACH <i>Drills and Thrills</i>	46
LLOYD F. SUNDERMAN <i>The Classroom Teacher's Place in Music Education</i>	48
GORDON V. THOMPSON <i>Growth of Music Education in Canada</i>	50
REBECCA B. FINEBERG <i>Music in Therapy</i>	52
HERBERT FOSTER <i>Los Angeles Bureau of Music in Operation</i>	54

Copyright 1946 MUSIC PUBLISHERS JOURNAL CO.

## 'Round Robbins

We're looking forward to your visiting our exhibit at the forthcoming Music Educators National Conference to be held at the Cleveland Auditorium, March 27—April 3



J. J. ROBBINS

—so that we may greet you personally and discuss with you Modern American Music and its increasing popularity in the schools.

\* \* \*

As a progressive educator, it will be to your advantage to see the recently published *Robbins Modern School Band Method For Beginners* by Elvin L. Freeman and *Paul Yoder's Arranging Method For School Bands*.

\* \* \*

You will find several outstanding band compositions in the newly created series of Robbins Modern American Music for Band. In this series are Ferde Grofe's *March for Americans* and *Ode to Freedom*, Peter De Rose's *American Waltz* and *Autumn Serenade*, Sigmund Romberg's *American Humoresque*, Rodgers and Hart's *Blue Moon* and Louis Alter's *American Serenade* — scored by such expert arrangers as Erik Leidzen, Charles

E. J. McCauley

L. Cooke and Graham T. Overgard. Robbins Modern Concert Series for Band, another recent addition to our catalog, contains such eminent works as *Romantic Waltz* by D. Savino,

*Cuban Carnival* by Leroy Shield, and *Russian Dances* adapted by Lionel Barrymore.

\* \* \*

E. J. McCauley, our educational director, Domenico Savino, prominent music editor and composer; Hugo Frey, noted choral and sacred music editor and myself will be ready to serve you and your interests. Make a note in your Conference schedule book to visit the Robbins exhibit.



HUGO FREY

*J. J. Robbins*

ROBBINS MUSIC CORPORATION  
799 Seventh Avenue • New York 19

# Music PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

MARCH-APRIL, 1946

VOL. IV, No. 2

THIRTY-FIVE CENTS

Publisher and Advertising Manager

AL VANN

Editors

ENNIS DAVIS

Circulation Manager

IRIS OKUN

JEAN TANNER

Published by MUSIC PUBLISHERS JOURNAL CO.

RKO BUILDING, 1270 Avenue of the Americas, New York 20, N. Y.

## CONTENTS

ALFRED SPOUSE <i>Is It Music Education or Music Fixation?</i>	11
EDWIN FRANKO GOLDMAN <i>Pacific Trip and Appraisal of Our U. S. Army Bands</i>	12
FRANK C. BIDDLE <i>The Cincinnati Scene</i>	15
GLORIA CHANDLER <i>National Music Program of the Junior League</i>	17
RUFUS A. WHEELER <i>Conversation with Myself</i>	19
PAUL NERO <i>All Play and Some Work</i>	21
MARION FLAGG <i>Report from Dallas</i>	23
WILLIAM MARTINSON <i>New Teachers' Orchestra Is Established in New York City</i>	25
IRVING BERLIN, photograph	27
HENRY SOPKIN <i>Atlanta Youth Symphony</i>	31
HELEN BOSWELL <i>School Music and the Community</i>	33
DEEMS TAYLOR, photograph	35
WARREN KELLOGG <i>Story from Philadelphia</i>	37
KATHLEEN DAVISON <i>This Is Sigma Alpha Iota</i>	39
LORIN F. WHEELWRIGHT <i>Make It Commencement!</i>	41
LEONARD WARREN <i>Opera for My Town</i>	43
KARL W. SCHLABACH <i>Drills and Thrills</i>	46
LLOYD F. SUNDERMAN <i>The Classroom Teacher's Place in Music Education</i>	48
GORDON V. THOMPSON <i>Growth of Music Education in Canada</i>	50
REBECCA B. FINEBERG <i>Music in Therapy</i>	52
HERBERT FOSTER <i>Los Angeles Bureau of Music in Operation</i>	54

Copyright 1946 MUSIC PUBLISHERS JOURNAL CO.

# IN THIS ISSUE

**I**N your community, my community, and thousands of other communities throughout the country, boards of education employ music teachers to plan and direct a program of music in their schools. Now just how much and what kind of responsibility do these teachers have in the creation and maintenance of a structure of adult community music activities in which their pupils may participate upon graduation?

To what extent should *any* teacher believe that it is up to the teaching profession to establish a pattern of adult life and watch over the world at large? Should the art teacher feel responsibility for all the garishly-decorated rooms in town? Is it her fault that women who shouldn't do so insist on wearing stripes and polka dots and that men sometimes wear red neckties with green shirts? Is the physical education teacher to be held accountable for all examples of poor posture and too ample waistlines in town? Should the English teacher post herself in front of the lurid display of printed matter on the newsstand and resolutely point the way to the library reading room? And what of the state of mind of the social studies teacher who has worked so long and hard to instill a sense of social responsibility in young Joe Citizen only to overhear him tell some of his classmates with great pride how his old man was able to get a traffic summons killed off because he knows someone at City Hall?



The music teacher, perhaps more than the teacher of any other subject, is accustomed to thinking in terms of *group* activity. He knows that most of his pupils achieve their

greatest enjoyment in music when they participate in it in groups rather than as individuals. Therefore he becomes concerned about the establishment and upkeep of adult music organizations in which his pupils may continue their enjoyment and learning. It grieves him to see an abrupt halt in the musical development of the young people who have been such enthusiastic members of his bands, orchestras, and choruses. Also, he believes that lively, competent adult music organizations have a great part to play in the vitalizing of in-school music. So he finds it difficult to sit on the sidelines and observe an inadequate program of community music in operation.



On the other hand, it may be quite possible for a music teacher to take this problem entirely too seriously as his sole obligation. Again it must be asked, "Is it truly and justly the job of the school music teacher to shoulder this responsibility?"

The problem of community responsibility is one which is faced constantly by all those who labor in the field of education. Some educators are endeavoring to include youngsters in the organized plan of public education at a very early age—and to keep them as long as they can. Others maintain that it is not the duty of our schools and teachers to assume responsibility for all the shortcomings of the world about them, and that we will do well to apply ourselves more effectively to the job at hand rather than to worry about extending it.

Our authors raise these questions and provide a variety of answers, and we invite you to take up from there.

## THE FRONT COVER

An original drawing for Music Publishers Journal by  
WALTER BEACH HUMPHREY

Music Publishers Journal is published six times each year by Music Publishers Journal Company, 1270 Avenue of Americas, New York 20, N. Y. Issues are dated January-February, March-April, May-June, July-August, September-October, and November-December. Subscription: one year, \$2.00; two years, \$3.50; three years, \$4.50. Single copies 35¢. Foreign subscriptions: \$2.50 per year. Application for entry as second class matter under act of March 3, 1879 is pending.

## ADVERTISERS

Allen Intercollegiate Music, Inc.	77
American Society of Composers, Authors and Publishers, The	85
Associated Music Publishers, Inc.	67
Berlin, Irving, Music Company	8
Big Three Music Corporation, The	44, 45
Birchard, C. C., and Company	10
Boosey and Hawkes, Inc.	28, 29, 49
Bourne, Inc.	2
Bregman, Vocco and Conn, Inc.	34
Briegel, George F., Inc.	80
Broadcast Music, Inc.	6, 7
Chappell and Company, Inc.	18
Conn, C. G., Ltd.	22
Creative Music Publishers	64
Edition Musicus—New York, Inc.	68
Elkan-Vogel Company, Inc.	72
Famous Music Corporation	42
Fillmore Music House	61
Fischer, Carl, Inc.	1, 82, Outside Back Cover
Fischer, J., and Brother	66
FitzSimons, H. T., Company, Inc.	70
Flammer, Harold, Inc.	14
Foley, Charles	58
Fox, Sam, Publishing Company	63
Gamble Hinged Music Company	51
Ginn and Company	69
Hall and McCreary Company	55
Harms, Inc.	83
Hoffman, Raymond A., Company, The	62
Jenkins Music Company	53
Kjos, Neil A., Music Company	57, 65
Leeds Music Corporation	3
Liturgical Music Press, Inc., The	71
Marks, Edward B., Music Corporation Inside Front Cover	
Mercury Music Corporation	75, 80
Mills Music, Inc.	30, 87
Morris, Edwin H., and Company, Inc.	9, 74
Music Publishers Holding Corporation	32
National Broadcasting Company	26
Pagani, O., and Brother	79
Pan-American Band Instrument Company	78
Pauli-Pioneer Music Corporation	36
Radio Corporation of America	20
Ricordi, G., and Company	16
Robbins Music Corporation	4
Rubank, Inc.	60
Schmitt, Paul A., Music Company	66
Schroeder and Gunther, Inc.	59
Silver Burdett Company	24
Song Flute Company, The	76
Southern Music Company	68
Southern Music Publishing Company	47, 81
Summy, Clayton F., Company	73
Thompson, Gordon V., Ltd.	65, 79
Volkwein Brothers, Inc.	40
Wood, B. F., Music Company, The	70
Woodwind Company, The	38
Words and Music, Inc.	Inside Back Cover

SEE TH

AT THE BMI EXHIBIT

## NEW ENSEMBLE MUSIC

JUST PUBLISHED — A group of novel compositions  
designed for unusual combinations . . . ideal  
Ensemble Music of the highest educational standard.

### DESIGN FOR WOODWINDS

(WOODWIND SEXTETTE)

By GEORGE KLEINSINGER

Price \$2.00

### THE KING'S PRAYER AND FINALE

LOHENGRIN, ACT I  
(BRASS SEXTETTE)

By RICHARD WAGNER

Arranged by AUGUST H. SCHAEFER

Price \$2.00

These compositions are especially suitable for  
STATE and NATIONAL SCHOOL CONTESTS  
Committee chairmen are invited to send for reference copies

### AMERICAN COMPOSERS ALLIANCE PRIZE-WINNING COMPOSITIONS

#### MUSIC FOR SAXOPHONE, BASSOON, and CELLO

By BORIS KOUTZEN

Price \$1.25

#### SUITE FOR QUARTET OF ALTO SAXOPHONES

By ELLIOTT CARTER

Price \$3.00

#### STRING QUARTET C MINOR . . . By SHOLOM SECUNDA

Price \$3.00

## NEW TRIO ALBUM

(Violin, Cello, and Piano)

Arranged by MAURICE BARON

### CONTENTS

PROKOFIEFF . . . . . Gavotta  
from Classical Symphony, op. 25

STRAVINSKY . . . . . Berceuse  
and Dance of Princesses from "The Fire Bird"

ROSSINI . . . . . La Danza  
(Tarantella Napoletana)

FAURE . . . . . Apres un Reve

MOSKOWSKI . . . . . Malaguena  
from "Boabdil"

ALBENIZ . . . . . Orientale

DRIGO . . . . . Valse Bluette

SHOSTAKOVITCH . . . . . Polka  
from "The Golden Age" Ballet

PALMGREN . . . . . May Night

SMETANA . . . . . Dance of the Comedians  
from "The Bartered Bride"

DEBUSSY . . . . Il Pleure dans Mon Coeur

TSCHAIKOWSKY . . . . Danse Russe Trepak  
from "Nutcracker" Suite.

Price \$3.00

Also Available From Your Music Dealer



BROADCAST MUSIC, INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

# N PUBLICATIONS THE MUSIC EDUCATORS NATIONAL CONFERENCE

## GOOD CHORUS MUSIC

The wide variety of selections listed below, and the complete BMI catalogue of choruses, are especially noted as compositions frequently used by so many nationally famous educators in their Festival Events, Clinics and regular programs.

FREE reference copies of any of the choruses listed below will be available at the BMI Exhibit Booth.

### S.A.T.B.

Cat. No.		
103	Hail Gladdening Light	KASTALSKY-Ray
104	*O God Beneath Thy Guiding Hand (20c)	TALLIS-Loffin
105	Cantata Domino (Sing Unto the Lord)	HASSLER-Terry
106	In the Valley Below (20c)	MANNEY (Arr. by)
107	Fearin' of the Judgment Day	SWIFT
110	*The Lilac Tree (Perspicacity)	GARTLAN-Braine
112	Let Freedom Ring	SCHRAMM
115	God Save the People	GENET-ELLIOTT
116	Praise Jehovah (20c) (Psalm 117, 118)	MOZART-Binder
117	O Saviour of the World	GOSS-Ray
118	*The American Song (20c)	MARTIN-SMITH
124	God, the All Powerful (20c)	LWOFF-Walton
125	Sweet Jesus, Guide My Feet	MEEKER
126	Brave New World (A Pan-American Song)	SCHRAMM
127	Songs of Praise	GESSLER-MONTGOMERY
128	Sweet Spirit, Comfort Me! (12c)	BRATTON-HERRICK
130	Lord, Now Lettest Thou Thy Servant (12c)	KING
131	Come Now, Neath Jesus' Cross (12c)	MOLLER-HOLST (Arr. by)
132	Bless the Lord, O My Soul (A Cappella)	GESSLER
136	I Will Lift Up Mine Eyes Unto the Hills (12c)	ERWIN-Harlow
137	Christe Eleison (12c)	JOSQUIN DES PRES-Block
138	*Hymn of the Soviet Union (10c)	ALEXANDROV-UNTERMAYER
141	Laudamus Te	PERGOLESI-Falk
143	Sing Unto the Lord a New Song	FRANCIS
145	Where Willows Bend (20c)	ELLIOTT
149	Kde Su Kravy Maje (Slovak Folk-tune) (20c)	SHIMMERLING
150	Come My Way, My Truth, My Life (12c)	WICKLINE
152	Ode to America	BLEDSOE
155	All Mah Sins Been Taken Away	Hernried
156	Song of The Russian Plains (Meadowland) (20c)	Strickling
158	Afton Water (Old Scotch Song) (20c)	Strickling
160	The Immortal Father's Face	KLEIN
161	All Ye Angels of God (Motet)	WALTON
162	Come Holy Ghost (Anthem) (12c)	Holst
165	The Irishman Lilt (12c)	COWELL
167	Whispering Voices (L'Arlesienne Suite No. 1) (12c)	BIZET-Strickling
168	The Irish Girl (12c)	COWELL (Arr. by)
169	My Mother	Strickling-Hay
170	Little Dove (Folk Song of New Mexico) S/E Text (S.S.A.T.B.)	Robb

### S.A.

Cat. No.		
113	*The Lilac Tree (Perspicacity)	GARTLAN
120	Let Freedom Ring	SCHRAMM
121	The World Is Yours	SCHRAMM
122	Brave New World (A Pan-American Song)	SCHRAMM
123	Mon Petit Mari (My Little Husband)	HERNRIED

### S.A.B.

Cat. No.		
144	Let Thy Shield From Ill Defend Us	WEBER-Springer
146	Silent Night, Holy Night (With Unison Choir) (10c)	MOLLER-HOLST
163	To A Withered Rose (S.S.A.B.)	BANGS-FALK

### S.S.A.

Cat. No.		
100	O Saviour of the World	GOSS-Ray
101	In the Boat	GRIEG-COULTER-Loffin
102	In the Valley Below (20c)	MANNEY (Arr. by)
109	*The Lilac Tree (Perspicacity)	GARTLAN
114	Sunset	WALTON
129	Let Freedom Ring	SCHRAMM
133	I Wait Alone Beside the Sea	GESSLER-SIMPSON
134	Music When Soft Voices Die	TAYLOR-SHELLEY
135	Cradle Song	EISLER-BLAKE
140	The Owl	JOJKI-TENNYSON
142	Lacrimosa (12c)	SCHUBERT-Falk
147	A Christmas Song (12c)	CROKER-SCHOFIELD
148	Twilight (12c)	KING-BLAKE
157	Two Czech-Slovak Folk Songs	Shimmerling
159	Afton Water (Old Scotch Song) (20c)	Strickling
164	Oh, My Beloved (Caro Bell' Idol)	MOZART-Falk
166	The Irishman Lilt (12c)	COWELL

### T.T.B.B.

Cat. No.		
...	Don't Let It Happen Again	PRICHARD
108	The Mountain Girl (Boys' Chorus)	MANNEY (Arr. by)
111	The Lilac Tree (Perspicacity)	GARTLAN
119	Elegy (A Satire) (25c)	SCHIMMERLING-GUITERMAN
139	*Hymn of the Soviet Union (10c)	ALEXANDROV-UNTERMAYER
151	Hallelu! (a patriotic novelty)	WINKOPP
153	Dark Wings in the Night (20c)	WALTON
154	Song of the Nile	WALTON

15c each unless otherwise specified

\*Band and Orchestra parts available. \*\*Orchestra Parts available.

Your Dealer Can Supply Copies, Too!

**BROADCAST MUSIC, INC.**  
580 FIFTH AVENUE • NEW YORK 19, N.Y.



**NOW  
AVAILABLE**



**IRVING BERLIN'S**

# *Easter Parade*

**CONCERT VOCAL ORCHESTRATION**

Key of G

Key of E<sub>b</sub>

Price .50

**BAND**

QUICK STEP SIZE

Full Band .75 Symph. Band 1.25

**CHORAL**

SSA SATB TTBB

Price .15

**PIANO SOLO**

Grades IV and V—Price .50

**SIMPLIFIED PIANO**

Grades I and II—Price .35



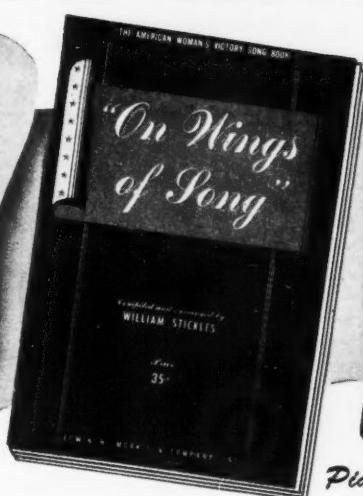
**Order Direct or from Your Dealer**

**IRVING BERLIN  
MUSIC COMPANY**

1650 BROADWAY, NEW YORK 19, N. Y.

# COMMUNITY SINGING BOOKS

"ON WINGS  
OF SONG"



Singers Copy 35c

For  
TREBLE VOICES  
S.S.A.  
Arranged by  
WILLIAM STICKLES

Piano Accompaniment \$1.50

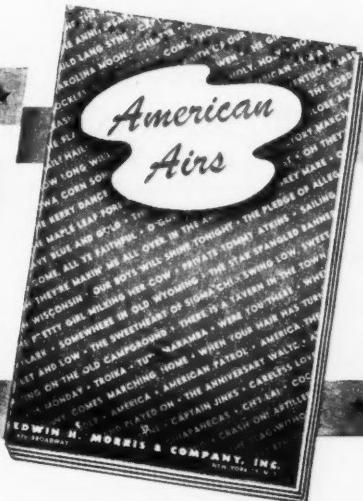
Contains

AMERICA THE BEAUTIFUL  
ANNIVERSARY WALTZ  
CAMP FIRE SONG  
CAROLINA MOON  
COMIN' THRO' THE RYE  
ETERNAL FATHER STRONG TO SAVE  
FROM THE LAND OF THE SKY BLUE WATER

AND MANY OTHERS

SWING LOW SWEET CHARIOT  
GO DOWN MOSES  
KENTUCKY BABE  
ON WINGS OF SONG  
SKYLARK  
SONGS MY MOTHER TAUGHT ME  
SWEET AND LOW

"AMERICAN  
AIRS"



For  
UNISON OR MIXED VOICES  
Arranged by  
GEORGE L. LEAMAN

Price 25c

Contains

CHIAPANECA'S  
CH'I LAI  
COCKLES AND MUSSELS  
HOW FIRM A FOUNDATION

NOTRE DAME VICTORY MARCH  
ON WISCONSIN  
SWEETHEART OF SIGMA CHI  
JINGLE BELLS  
AND MANY OTHERS

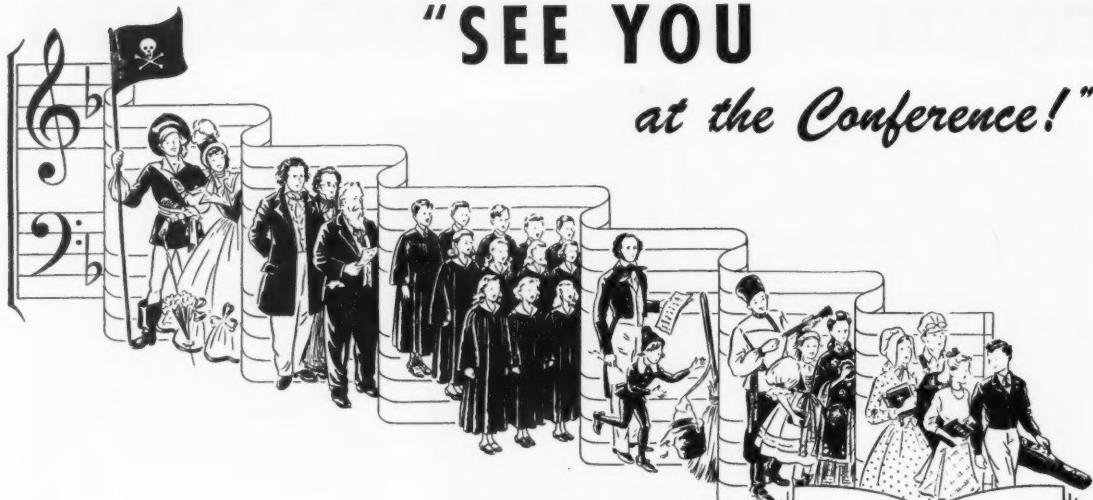
ANNIVERSARY WALTZ  
CAROLINA MOON  
KENTUCKY BABE  
JIM ALONG JOSEY

**EDWIN H. MORRIS & COMPANY, INC.**

1619 BROADWAY

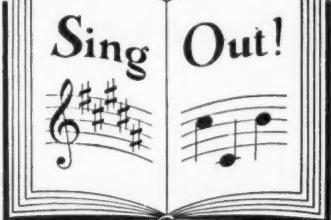
NEW YORK 19, N. Y.

# "SEE YOU at the Conference!"



O NCE AGAIN we look forward to seeing you at the Music Educators National Conference. Come to Cleveland for the first biennial meeting since the war. Welcome to the Birchard exhibit! We shall have a complete display of all the latest Birchard publications now bringing new life and interest to the school music program . . . Ask to see SING OUT! book seven in A Singing School.

Already the enthusiastic, widespread approval of the nation's music educators has made these books the leading basic series of these times.



*Today's Leading  
Basic Music Series*  
**A SINGING SCHOOL**

Books for all of the  
First Seven Grades

OUR FIRST MUSIC  
OUR SONGS  
MERRY MUSIC  
WE SING  
OUR LAND OF SONG  
MUSIC EVERYWHERE  
SING OUT!

*In Preparation*  
**EIGHTH BOOK • BOOKS for UNGRADED SCHOOLS**

*C.C.Birchard & Co.*

221 COLUMBUS AVENUE, BOSTON 16, MASS.

# MUSIC PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

## Is It Music Education or Music Fixation?

ALFRED SPOUSE

The director of music in the Rochester, N. Y., schools pertinently questions the responsibility of the school music educator in adult community music activities.



**A**MONG the challenging questions music educators are always asking themselves this one pops up frequently of late: "What are we doing about the musical life of students after graduation from high school?" The query has a conscience-stricken sound. It implies a guilty feeling of opportunity ignored—perhaps of duty neglected. One is impelled to ask what those in the fields of mathematics, science, history, and English are doing. Teachers in these subject areas do not appear to be haunted by anxiety about the community uses ex-students may be making of their education. Music is in precisely the same category as the other learnings, each one a facet resulting from the polishing operation of public instruction; or at least our pious hopes run in that direction.

How potent do these learnings remain after graduation from high school? Music teachers flagellate themselves whenever it is pointed out by some cynic that our youth are more taken by Harry James than by Jascha Heifetz, or by Frances Langford and the thin crooner than by Helen Jepson and Richard Crooks. I see nothing reprehensible about it. Teachers sometimes forget that youth is young. People of my age are indifferent to Harry and Frances

and a trifle intolerant of Frankie. But youth speaks to youth, and I would be much more perturbed if the youngsters *failed* to like them.

One hears it hinted that our offspring noticeably do not mob the bookshops, clamoring for the finer literature. The book vendors apparently do a better business in the less erudite titles which escape mention in the approved reading lists for English honor classes. A great newspaper lately questioned the knowledge of ex-high school students in the field of American history.

### No Pursuit

But, withal, there is no discernible movement among English teachers or history teachers to pursue former students, now free of their ministrations, into the civic scene in order to make sure that they continue to live the good life. Possibly they take the sensible attitude that, having supervised the learning processes of children until graduation, one of two things should be inferred: either the process was fairly efficient and can be trusted to function, or it was inefficient and should be renovated with reasonable despatch. It is heartening to note that the teaching profession usually issues an uneasy appraisal of its own weaknesses long

before lay observers become critical, with the result that curricula are perennially subjected to revision. Be that as it may, young people who have spent twelve of their first eighteen years being deliberately conditioned can hardly fail to give evidences of that conditioning in their maturer years.

If an interest in any particular subject has been discovered and nourished in a child's mind during the formative years, that interest does not expire with a tired sigh on graduation day, never to be heard of again. On the contrary, the chances are that it will continue to motivate for years to come and thus keep its possessor's mind pleasantly massaged and flexible. If the net result of twelve years of instruction and leadership is an attitude of disinterest on the part of students, what good would further goading accomplish? If in twelve years we have not been able to "sell" music to youth, to use and enjoy in maturity, does anyone suppose that the situation could be mended by more of the same after graduation?

The time to get the work done is during those twelve years, for they are the years which count. That is the time to let music speak directly to the student; the adult will not

(Continued on page 56)

MY recent tour of Japan and the Philippines was the most interesting and thrilling thing I have ever undertaken. I made this trip under the auspices of the USO Camp Shows, and was accompanied from start to finish by Lt. Col. Howard C. Bronson, Chief of the Music Division of the Special Services of the United States Army.

I could write volumes about our experiences; how in some instances we had to "rough" it and how at other times we lived in absolute comfort; how we traveled in fast planes and slept on the floors thereof; how we traveled in trucks and in jeeps (in hot and cold climates); how we traveled in Japanese trains and had other experiences too numerous to relate.

Some of the sights we saw defy description. They must be seen to be appreciated. In Manila and many other important places and camps in the Philippines; in Tokio, Yokohama, Osaka, Kyoto, Kobe, Sendei, Yamagata, Zama, Yamazawa, and many other places in Japan I conducted concerts for the G. I.'s, as did Col. Bronson.

The audiences at each place were huge. In some instances we had to play the programs twice so that all those interested could hear the concert, and on one occasion we played a program three times. Most of the concerts were given in the open, and never have I played to such appreciative and enthusiastic audiences. On three or four occasions the boys sat out in the pouring rain and even demanded extra numbers. They all seemed to know my march, "On the Mall," and we were compelled to play it three times at each concert. They joined in the singing and whistling with even more vigor than Central Park and Prospect Park audiences do. Even the Japs are la-la-ing "On the Mall" now.

In some camps there were officers who felt that a band concert would not interest or attract the G. I.'s, but they were certainly mistaken. One of the great needs of this war was more music and larger and better bands. There was not enough singing either, or enough good war songs. Wherever there are soldiers there must be music—good music and plenty of it. If we had had better bands and daily concerts for our soldiers, there would have been less

---

Dr. Goldman, eminent bandmaster and director of the Goldman Band, reports on his recent Pacific trip and minces no words in stating his opinion of Army bands.

---

## Pacific Trip and Appraisal of Our U. S. Army Bands

EDWIN FRANKO GOLDMAN



of the unrest, turmoil, and dissatisfaction overseas that we have heard and read so much about.

Imagine a parade, for instance, without stirring, patriotic, thrilling music. There was such a parade in New York on January 12, to welcome home the 13,000 soldiers of the 82nd Airborne Division. In the entire parade, which lasted almost two hours, there were only three bands—one of fairly good size and the other two quite small. For a half hour at a time not a note of music was heard; not even a fife or drum corps. Most of these 13,000 boys did not hear a note of music during their long march and had no rhythm of any kind to aid them. As a result their marching was not what it should have been. It was the "deadest" parade I have ever seen and the crowds, as a consequence, were not moved to any great enthusiasm. Even the newspapers commented on the absence of bands.

In Manila, I heard a very credit-

able concert by the Manila Symphony Orchestra and our boys were lined up for six blocks to get into the auditorium. Many had to be turned away. In Tokio, I heard the Tokio Philharmonic orchestra, conducted by Kosak Yamada, Japan's most famous conductor and composer. On a visit to the United States some thirty years ago he conducted the Philharmonic and others of our leading orchestras. Their program included Mendelssohn's Scotch Symphony, a Concerto for two violins and orchestra by Bach, Beethoven's Fifth Piano Concerto, and, as the closing number, Nicolai's "Merry Wives of Windsor" overture. This was a very fine orchestra of Japanese players, and had excellent soloists. The orchestra is supported by the city. The musicians receive from 300 to 500 yen a month, which is good pay in normal times, and they get two months' vacation *with pay*. To cap the climax, I learned that there are four symphony orchestras operating in the city of Tokio. One of them is conducted by Josef Rosenstock, who was for a short time a conductor at the Metropolitan Opera House. The Japanese people have learned to appreciate the music of

the great masters. It was surprising to note how many in the audience brought their orchestra scores and followed them during the performance.

The symphony concerts at all camps attracted very large audiences of soldiers. Again, all the cultural things were given to our boys by foreigners. If we had had large, capable bands we could have done much to entertain our own boys and allay their restlessness and dissatisfaction.

I asked Kosak Yamada how the Japanese bands compared with his symphony orchestra, and he replied, "Very favorably." This interested me and he arranged that I should hear the Tokio Metropolitan Band the next day. They played Wagner's Tannhäuser Overture and Glazounov's Suite "The Seasons" for us. Col. Bronson and I could scarcely believe our ears. They gave an excellent performance of these works, and it was by far the best band we had heard on the entire trip. Who would have expected this in Japan? Musically that nation is doing wonderful things. The instrumentation of their bands is practically the same as that of our own concert bands. I was asked to conduct this organization and to make any possible suggestions for its improvement. I made some changes in the seating arrangement, which seemed to me to bring about still better effects.

### Pacific Opportunities

Japan and the Philippines should offer great opportunities to our publishers and instrument manufacturers. They want our music and our instruments and they, too, have school bands. I discussed the matter of music and instruments with leaders in the field in both countries. The symphony orchestras want the works of our American composers. Yamada, in particular, is eager to produce them.

Another fine band I heard was the Filipino Army Band of a hundred players. This organization and the Japanese Band surpassed any of our bands in the Pacific area—a fact which I am sorry indeed to have to admit. I conducted the Filipino Army Band in ten concerts in various places in the Philippines.

There is no reason for the supe-



General Eichelberger (right) greets Dr. Goldman in presence of Colonel Bronson (center)

riority of foreign bands over ours except that our entire Army system of music leaves much to be desired from top to bottom. I made a report to President Truman, General Eisenhower, and Secretary of War Patterson. In response they all expressed a desire to better conditions at once. We have talked about bettering our bands for years, but nothing has ever been done. I believe that now the matter has been brought directly to the attention of top people of our government we will undoubtedly see a change for the better.

As soon as we have better bands and better bandmasters, fine young players will be attracted to these organizations, and those who enlist for one, two, or three years will get the benefit of some necessary and worthwhile musical experience and training. And as soon as we have better and larger Army bands we will have better and more civilian concert bands—a thing that is much to be hoped for. There should be a fine band in every sizeable city. Such an organization would be a great asset. Bands should be taken more seriously by those who conduct them, as well as by those who employ them. Let our bands function as bands—either military or concert—and not double as jazz bands. The two do not mix. Each has its own mission and place and it takes time and practice and patience to develop either properly.

My report to President Truman, General Eisenhower, and Secretary Patterson follows, and I hope it will

prove enlightening to all who are interested in the betterment of bands and band music.

Yokohama, Japan  
November 21, 1945

Lt. Col. Howard C. Bronson  
Chief of Music Branch  
Special Services Division  
U. S. Army Service Forces

Dear Col. Bronson:

As our association during the past sixty days in the Pacific Theater draws to a close and we have completed our mission in regard to conducting concerts and rehearsals with Army Bands, I am constrained to express to you that which is uppermost in my thoughts; i. e., the condition of our Military Bands.

As a musician with an international reputation, as an authority on bands, as an American citizen and as a taxpayer, I am sorry to have to say that I am appalled at the evident lack of consideration given our Army Bands by those in authority.

As a fellow member of the American Bandmasters' Association (which I founded some years ago) I distinctly recollect the unceasing effort made by you to bring to our attention the very urgent need for adequate and proper guidance from the top for our bands, in order that our Army should not be found musically wanting.

Never, however, until this immediate contact with Army Bands was made possible for me, did I realize the utter lack of understanding of musical problems by far too many military commanders.

While it is true that our Army Bands as well as other military units are being seriously handicapped through the process of reducing our wartime army, that is not the basic reason for the fact that there is not one Army Band visited by us so far that has any indication of musical efficiency. We have found bands in which a considerable percentage of the players could not be judged as musicians by any standard.

(Continued on page 60)

# Latest Choral Publications

Fall 1945 — Spring 1946

## TREBLE VOICES—SECULAR

America, the Beautiful—Ward-Pinney . . . . .	SSA	.16	Prayer Universal—Cadman-Rieger . . . . .	SSA	.15
Coming of Light, The—Cowell . . . . .	SSAA	.16	Service—Cadman-Rieger . . . . .	SSA	.15
Deep River—Spiritual—Cain . . . . .	SSA	.15	Steal Away—Spiritual—Cain . . . . .	SSA	.15
Eternity (Flute, 2 Horns and Bass)—Rieger . . . . .	SSA	.25	Valse Bluette—Drigo-Rieger . . . . .	SSA	.16
Fain Would I Bring Thee Roses—Klemm . . . . .	SSA	.16	Valse Bluette—Drigo-Rieger . . . . .	SA	.16
La Spagnola (S&E)—DeChiara-Rieger . . . . .	SSA	.18	Were You There?—Spiritual-Kemmer . . . . .	SSAA	.15
Maralee Waltz—Brown-Rieger . . . . .	SSA	.15	Wicked Witch, The—Wolf-Rieger . . . . .	SSA	.16

## MIXED VOICES—SECULAR

Farewell, Byrd—British-American-Cain . . . . .	SATB	.16	O Sing Your Songs—Cain . . . . .	SAB	.15
Higgledy Piggledy (Humorous)—Loth . . . . .	SATB	.16	Prayer Universal—Cadman . . . . .	SATB	.15
I Courted Me a Lady Fair—British-American-Cain . . . . .	SATB	.18	Prayer Universal—Cadman-Rieger . . . . .	SAB	.15
In the Early Spring—British-American-Cain . . . . .	SATB	.16	Singers, The—Cain . . . . .	SATB	.18
La Spagnola (S&E)—DeChiara-Rieger . . . . .	SAB	.18	Song of Freedom—Klemm . . . . .	SATB	.16
Lovely Lady Dressed in Blue—d'Invillers-Rieger . . . . .	SATB	.16	Song of Victory—Minot . . . . .	SATB	.16

## TREBLE VOICES—SACRED

As It Began to Dawn (Easter)—Vincent-Rieger . . . . .	SSA	.16	Mass To All Souls—Ibbotson . . . . .	SA	.18
Breathe On Us, Holy Spirit—Fairchild-Rieger . . . . .	SSA	.15	Prayer for Country—Clement . . . . .	SSA	.15
Christ Whose Glory Fills the Sky—Cain . . . . .	SSA	.15	Regina Coeli (He Liveth, Zion, Rejoice)—Neville . . . . .	SA	.15
Lord is My Shepherd, The—Cain . . . . .	SSA	.15	Upon a Hill (Lent)—Townsley-Cain . . . . .	SSA	.15
			Veni Jesu—Cherubini-Rieger . . . . .	SSA	.15

## MIXED VOICES—SACRED

Adoramus Te (Motet for Holy Week)—Unknown-Cain . . . . .	SATB	.12	Living God, The—Hewitt-Rieger . . . . .	SATB	.18
As It Began to Dawn (Easter)—Vincent-Rieger . . . . .	SAB	.16	Loquebanur Variis Linguis (Motet for Pentecost)—Palestrina-Cain . . . . .	SATB	.16
Beata Es Virgo (Motet for Visitation)—Hasler-Cain . . . . .	SATTBB	.16	More Love To Thee, O Christ—DuVall . . . . .	SATB	.16
Breathe On Us Holy Spirit—Fairchild-Rieger . . . . .	SAB	.15	Ne Timeas, Maria (Motet for Annunciation)—Vittoria-Cain . . . . .	SATTBB	.16
Easter Passacaglia (Ye Watchers and Ye Holy Ones)—Rieger . . . . .	SATB	.16	Now Let the Full-Toned Chorus—Bedell . . . . .	SATB	.18
Easter Passacaglia (Ye Watchers and Ye Holy Ones)—Rieger . . . . .	SAB	.15	O Day of Light and Glory (Easter)—Mueller . . . . .	SAB	.16
Ecce Quomodo Moritur (Motet for Holy Week)—Handl-Cain . . . . .	SATB	.15	O Rex Glorie (Motet for Ascension)—Marenzio-Cain . . . . .	SATB	.15
He Who Would Valiant Be—Cain . . . . .	SATB	.16	O Saviour of the World (Lent)—Pears-Rieger . . . . .	SAB	.15
Holy, Lord God—Cain . . . . .	SAB	.15	O Vos Omnes (Motet for Holy Week)—Croce-Cain . . . . .	SATB	.12
Jesus Comes Now (Palm Sunday)—Williams . . . . .	SATB	.18	Psalm of Trust, A—Gessler . . . . .	SATB	.16
Jesu, In Thy Care and Keeping—Bedell . . . . .	SATB	.15	This Holy Day of Days (Easter)—Jones . . . . .	SATB	.18
Let My Prayer Be Set Forth—Pears . . . . .	SATB	.15	Upon a Hill (Lent)—Townsley-Rieger . . . . .	SATB	.16
			Upon a Hill (Lent)—Townsley-Rieger . . . . .	SAB	.15
			Ye Servants of God—Cain . . . . .	SATB	.18

## MEN'S VOICES

In Memoriam—Sykes . . . . .	TTBB	.15	Into the Woods My Master Went—Sykes . . . . .	TTBB	.16
Prayer Universal—Cadman-Rieger . . . . .	TTBB	.15			

PUBLISHED BY

**HAROLD FLAMMER, Inc.**  
10 EAST 43rd STREET, NEW YORK 17

PUBLISHERS AND DEALERS IN MUSIC OF ALL PUBLISHERS



## The Cincinnati Scene

FRANK C. BIDDLE

FROM observation and experience it is my opinion that we in the public, parochial, and private schools can naturally and most effectively assume and discharge the responsibility for music in community recreation by thoroughly convincing children throughout their school life that music has much to offer for recreation. Music experiences of this type in the classroom, the school as a whole, the home, and the community should be closely related, since the success of each depends upon the success of all four.

A varied music program including singing many types of songs; listening to many types of compositions; creative experiences in writing original melodies, rhythmic response, dramatic action and interpretations; music reports and discussions; correlation with other subjects; and performance activities insures a truly functional program which will carry over into after-school life.

In the school as a whole there is a variety of music activities which serve as recreation for many students. Experiences such as the following lead to hours of fun with music away from school: (1) music assemblies where everyone has the fun of singing according to his particular ability or where one is inspired by the frequent performance of outstanding music groups and soloists; (2) clubs with music hobbies including the often neglected harmonica, ocarina, recorder, or tonette; (3) operettas, valuable be-



cause the child derives not only the pleasure of self-expression through this music, but also an increased enjoyment of all dramatic music performances in the future.

Since in adult life a large percentage of our present-day children will be consumers rather than producers of music, we need to provide music experiences which will stimulate them in later life to seek recreation in the many opportunities available through music.

Too frequently our music instructional program has consisted almost exclusively of music reading and music performance activities, with little if any concern as to how they would satisfy the needs of the child. The pupil who has acquired music skills of any kind is very likely to use them in his recreation. An emphasis, however, upon the acquiring of skills can be and has been misused. If a pupil has learned to read music in the classroom, but in the process has lost all his natural love for it, his skills will be of little value to him. It is imperative, therefore, that

Dr. Biddle, director of music in the Cincinnati schools, writes of school and community music in a city where music has long been well established.

we examine our program of music education to make sure that learning to read music does not comprise the whole music program, thus eliminating other phases of music education which might be much more practical to the pupil involved, and that the time spent in teaching children to read music is used in such a way that this skill functions as an aid to an increased enjoyment and understanding of music.

If pupils can discover at an early age two important facts: that it's fun to learn music, and that music provides enjoyable recreation, they will carry this attitude toward music into their adult life. Developing reading skills can be made attractive and thus get the pupil over this often discouraging hump without the casualties so frequently recorded. Some time ago I visited a young third grade teacher and discovered that her "music reading lesson" was becoming a sadder and sadder affair as she urged her pupils to do better in their reading of a simple song. When at last she desperately indicated that she would like for me to take over the class, I began with a brief review of their tonal patterns. This was fun for the children because they knew the answers and they were proud of their ability to sing the figures with syllables as quickly as I could sound them with neutral syllables. Then we combined a few of the patterns and wrote our own words to our little "songs." The real test came next

(Continued on page 68)

*From* **G. RICORDI & Co.**

## **OPERATIC MATERIALS**

**MODERN SOPRANO OPERATIC ALBUM**  
**Thirty-two arias**

**MODERN TENOR OPERATIC ALBUM**  
**Thirty-five arias**

**Albums contain arias from famous modern operas, including Puccini operas  
Original and English texts. Price \$6.00 paper bound, \$9.00 cloth bound**

# **THE OLD MAID AND THE THIEF**

Gian-Carlo Menotti's Opera in English. Ideal for School Performances  
Vocal Score \$3.50. Libretto \$.35

PIANO WORKS

NOCTURNE	.60	ETUDE	.60
Menotti Salta		CADIZ	.75
REFLECTIONS ON THE WATER	.75	MADRID	.75
Leo Dubinsky		SEVILLA	1.00
		SOLITO DE SOLIS	

## **CHORAL WORKS**

WOMEN'S VOICES

**George W. Kemmer . . . Arrangers . . . Ruggero Vene**

STEAL AWAY	.15	ONE FINE DAY (Butterfly)	.20
CERT'N'Y LORD	.15	I DON'T WANT TO GET MARRIED	.15
YOU'LL GIT DAR IN DE MORNING	.15	SONG OF MARY	.15

MIXED VOICES

OH, RISE AN' SHINE ..... .15 I'VE BEEN IN DE STORM SO LONG ..... .16  
TE DEUM (Verdi) ..... 1.15 Harry T. Burleigh

## **STRING ORCHESTRA**

		Score	.50	Parts	.15
Bach-Coopersmith	SARABANDE .....	"	"	"	"
Bach-De Lamarter	DAS ALTE JAHR VERGANGEN IST .....	"	"	"	"
" " "	HERZLICH THUT MICH VERLANGEN .....	"	"	"	"
" " "	VALET WILL ICH DIR GEBEN .....	"	"	"	"
A. Borguno	BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS .....	"	"	"	"
" " "	MINUET .....	"	1.00	"	"
Brahms-Mason	CHORALE, PRELUDE & FUGUE .....	"	"	"	"
A. Dubensky	ANDANTE RUSSE .....	"	"	"	"
" " "	RUSSIAN SONG DANCE .....	"	"	"	"
Debussy-Coopersmith	MAZURKA .....	"	.75	"	"
Coopersmith	DU ALTER STEFANSTURN .....	"	.50	"	"
Handel-Sevitzky	ALLEGRO, SARABANDE & GIGUE .....	"	1.00	"	"
McCollin	ALL GLORY LAUD AND HONOR .....	"	"	"	"
" " "	NOW ALL THE WOODS ARE SLEEPING .....	"	.50	"	"
Pachelbel-De Lamarter	PRAELUDIUM, CHORALE & FUGUE .....	"	1.00	"	"
Scriabine-Coopersmith	PRELUDE E Minor .....	"	.50	"	"

# G. RICORDI & Co.

12 WEST 45 STREET, NEW YORK 19, N. Y.

# National Music Program of the Junior League

GLORIA CHANDLER

---

Miss Chandler is consultant on radio of the Association of Junior Leagues of America. She outlines here some of the music activities of her organization.

---

ONE November afternoon in 1943, some three thousand young music lovers crowded into the concert hall in El Paso, Texas. There, thanks to the cooperation of the Junior League Arts Committee, the transit company, and the city schools, the children of El Paso, hungry for music since the Young People's Symphony concerts had become a war casualty, listened raptly to a program planned for them—a program that varied from Mozart's Overture to "The Marriage of Figaro" to Victor Herbert's "American Fantasy."

The wartime come back of the youth concerts in El Paso, engineered by the League, is only one example of the contribution that lay groups, cooperating with schools and community organizations, can make to the enrichment of school programs.

Organizational machinery and a keen interest in providing greater opportunity for children and more funds with which to carry through their plans are the tools which lay groups employ. In cities scattered throughout the United States, Junior League members not completely involved in the professional world have acted as agents for musicians and teachers whose time is absorbed by their professions.

The result of lay and professional teamwork has been a broadened musical education for school children. In every instance the interest that provoked the programs was the same—the demand for music and music appreciation courses. The programs the League developed depended upon community resources and the outlets for the programs.

idea of symphony concerts for young people, responded favorably to their revival.

H. Arthur Brown, conductor of the orchestra, acted as commentator at the concert. He used the Ernest Schelling concert slides, which the League obtained from the New York Philharmonic Society.

The largest number of persons ever to attend a musical program in El Paso was present at the opening concert. To accommodate the crowd, a repeat performance at three o'clock followed the one o'clock concert.

This collaboration with the transit company established protocol. Since then it has been the annual custom of the League and the transit company, in cooperation with the schools, to sponsor two performances of each of two concerts.

The Miami League started its program of musical education almost by accident. Before the war, members had organized a Children's Theater to troupe plays to the schools. War conditions created such a serious transportation problem that it was impossible for the players to reach the schools and very hard for the children to get to the players at a central location. Therefore the plays were discontinued, but the League members, still anxious to do something for the children in a creative way, discussed their desires with the teachers and superintendent, through whom they learned that

(Continued on page 73)

A lively exchange of notes between members of a Junior League sponsored concert in Omaha.



RICHARD ADDINSELL'S  
*Famous*  
**WARSAW CONCERTO**

Complete Piano Solo..... \$1.00      THEME Piano Solo..... .60

*Theme*

Also Published for Orchestra  
 Arranged by the Composer

Small Orch. ....	\$1.50	Symphonic Orch. ....	\$2.50
Full Orch. ....	2.00	Extra Parts .....	.20

FOUR NEW PIANO TRANSCRIPTIONS  
 from

GEORGE GERSHWIN'S

**"PORGY AND BESS"**

By BERYL RUBINSTEIN

(Director of the Cleveland Institute of Music)

**SUMMERTIME**

I GOT PLENTY O'NUTTIN'

IT AIN'T NECESSARILY SO

BESS YOU IS MY WOMAN

(For Advanced Pianists)

\$1.00 A COPY

*Just Published*

**CONCERT PARAPHRASES**

FOR PIANO

By SOLITO DE SOLIS

**SUMMERTIME**

By GEORGE GERSHWIN

**SMOKE GETS IN YOUR EYES**

By JEROME KERN

(For Concert Pianists)

\$1.00 A COPY

*The Carousel Waltz*

From RICHARD RODGERS and OSCAR HAMMERSTEIN II

**"CAROUSEL"**

Arranged for Piano Solo

75c A COPY

A New Composition on the Style of the "WARSAW CONCERTO"

**THE ALAMEIN CONCERTO**

By ALBERT ARLEN

Complete Piano Solo..... \$1.00      THEME Piano Solo..... .60

(Also Available for Concert Performances; Complete Orchestral Score with Piano Solo)

*Order above publications through your dealer or direct from*

**CHAPPELL & CO., INC.**

RKO BLDG., ROCKEFELLER CENTER, NEW YORK 20, N. Y.

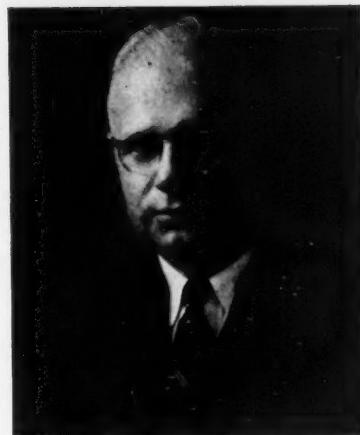
# Conversation with Myself

RUFUS A. WHEELER

---

Mr. Wheeler, director of music education in the schools of Schenectady, N. Y., says "This is a conversation which never took place. But I wish it had."

---



**Thoughtful Questioner:** Mr. Wheeler, as supervisor of music in Schenectady, you should know the answer to this very interesting question: Does school music extend into the community?

**R. A. Wheeler:** Look, Mr. T.Q., will you please not call it "school music"—I dislike that term for what it too often means. Let's call it "music in our schools."

**T.Q.:** All right, does the music in your schools extend into the life of the community?

**R.A.W. (with confidence and enthusiasm):** Oh yes! A large number of our high school pupils hold student membership cards for the programs of our local Civic Music Association, and you should see the audience that attends the three yearly concerts by our local symphony orchestra, which, by the way, is directed by one of our own department instrumental teachers. They look like real family gatherings—father, mother, and all the kids are there. You see, our orchestra works like this. There are a few—about nine or ten—well-paid professional players, and the rest of the orchestra are non-professional and non-paid. The General Electric Company has furnished us with some fine musicians who are engineers during the day. Many of the players give lessons, and many of their pupils always go to the concerts. I guess they hear all the orchestra, but they certainly *see* their own music teacher playing violin, or blowing an oboe, and these youngsters feel a certain unconscious, possessive

pride in the orchestra. They love to go backstage during intermission, and feel awfully important because *they* take lessons from Mr. Jones, and he is in the orchestra. We have the feeling as we look at these audiences that they are there because they really want to be, because they really like the music, and not because they have any feeling that it is "the thing to do."

**T.Q.:** Good! Sounds fine! What else?

**R.A.W.:** Well, several of our high school choir members sing in their church choirs, and I almost forgot to say that several of the outstanding members of the present high school orchestras and bands are playing in the Schenectady Symphony Orchestra. Sometimes they are invited to sit in on rehearsals and frequently they play in the concert.

**T.Q.:** You mention high school choirs and instrumental groups. Just what do you have in that field, and how many youngsters take part?

**R.A.W.:** We have two high schools offering music. Each totals roughly 1,500 students in a three-year high school. Each school has a very large choir—between 200 and 225. They meet once during each regular school day and receive full credit on every curriculum, including the college preparatory. As a matter of fact, the choirs have grown so much in the past few years that they have to rehearse in two groups in each school—we have no room large enough to meet them all at once. They always sing together as one unit,

however, for public performances. Our orchestras and bands also meet five times a week like the choirs.

**T.Q.:** Then you must graduate every year a large number of pupils who have had a wide experience in performing music—either vocal or instrumental. Now let me ask you, what organizations are there in Schenectady in which these people with this training may continue their music performance?

**R.A.W. (with continued enthusiasm, but also with a slightly more thoughtful look):** There are lots of opportunities. Two large mixed choruses, one of them organized and directed by myself and the other an outgrowth of a project started in an evening school. Then there are two well-established male choruses and a women's chorus, and, more recently, a large and enthusiastic chapter of the S.P.E. B.S.Q.S.A.—you know, the Barber Shoppers. Newest of all is a chorus of office workers of the General Electric Company, which meets right after work. And of course there are many, many church choirs that are always eager for new members.

**T.Q.:** That is quite a list. How about your ex-orchestra and band members? Do they keep playing?

**R.A.W.:** I told you about the symphony. I am not so sure about band opportunities. We have several union bands, I know.

**T.Q.:** I should imagine the really talented players would find an outlet, but how about those that

(Continued on page 67)



# Pierre Monteux

**conducts the San Francisco Symphony Orchestra in a new recording of Berlioz' Symphonie Fantastique**

Pierre Monteux and the San Francisco Symphony Orchestra unfold the weird beauty of the Berlioz masterpiece in a performance that is vividly

expressive, perfectly recorded. A particularly valuable recording in classroom discussion of program music. Album M/DM-994, \$6.50.

## Other New Recordings of Special Interest to Teachers

**ALLAN JONES**, Tenor: Cole Porter Show Hits, including *Night and Day*, *I've Got You Under My Skin*, *Begin the Beguine* and others. With Orchestra and Chorus, Ray Sinatra, Conductor. Album M-1033, \$4.50.

**BLANCHE THEBOM**, Mezzo-soprano: Album of Memories, including *Mother Machree*, *Dear Little Boy of Mine*, *I'll Forget You*, *Love Me and the World Is Mine*. With Orchestra, Jay Blackton, Conductor. Showpiece SP-7, \$1.75.

**MILIZA KORJUS**, Soprano: Strauss Waltzes, including *On the Beautiful Blue Danube*; *Emperor Waltz*; *One Thousand*

*and One Nights*; *Wine, Woman and Song*. Victor Orchestra, Giuseppe Bamboschek, Conductor. Showpiece SP-15, \$2.25.

All prices are suggested list prices exclusive of taxes.

### "FORM IN MUSIC FOR THE LISTENER"



Teachers and music study groups can obtain copies of RCA Victor's new book on music from RCA Victor dealers. Written by Howard Murphy, Professor of Music Education at Columbia University, with foreword by Peter Dykema, the book contains recorded examples to illustrate each point. \$2.00.



**RADIO CORPORATION of AMERICA**

EDUCATIONAL DEPARTMENT

RCA VICTOR DIVISION, CAMDEN, N.J.

# All Play and Some Work

PAUL NERO

---

Mr. Nero, successful violinist in both "hot" and "serious" fields, comments wisely on problems of the student who looks toward fiddling as a livelihood.

---



THE popular conception or misconception of a musician is either as a half starved, sloppily dressed, unshorn, dreamy-eyed gent with a battered violin case under his arm, or a nervous, hollow-eyed, half drunk zoot-suiter, smoking countless marihuana cigarettes between the times he is tooting on a saxophone in a dingy night club. Now there may be a few characters in the music business who answer this description, but they are a very small minority. The man who makes his living today as a performing musician is a skilled craftsman and clear-headed businessman who can earn more than twenty-five thousand dollars a year without ever getting his name in the papers. He can afford a nice home in the suburbs, belongs to a golf club and, unless he is carrying his musical instrument, looks like any other businessman on the five-fifteen.

It hasn't always been like that and in all honesty it is well to state that only a few get into these high brackets, but it is possible for a man who has forsaken his goal of going on the concert stage and entered the commercial field of music to earn a more than respectable living.

Here's how it works. Jascha Doakes began the study of the violin at the age of seven because his mother wanted him to be able to play "Humoresque" for visiting relatives. Jascha doesn't like to give all his time to practising when he could be playing marbles or baseball with the kids, but Mama, with the aid of her good right arm, persuades him that

he will amount to something by running up and down scales instead of around the baseball diamond. In time he achieves a pretty good rendition of "Humoresque" and finds that, in spite of the chagrin of being called a sissy and ridiculed otherwise, he enjoys getting up and playing in front of the other kids and winning their applause. He dreams of playing before thousands in Carnegie Hall and decides that this is the life for him. He works hard—and I do mean hard—learning all he can, devoting many long, dreary hours to practising, giving a few recitals in high school, and meeting new, exciting people. Finally he goes to a good conservatory for an all-round musical education. He gets a chance to match his talent with that of others and figures that he is pretty good. At this point he begins to realize the tremendous competition in the field of music, but he isn't discouraged—yet. After graduation there are many long treks to managers' offices and to rich music lovers who might finance a recital. Maybe he is lucky and finds someone to put up the necessary money for a debut at Town Hall. He knocks himself out getting a program ready and then plays to a half empty hall occupied by family and friends plus seven paid admissions plus four or five assistant music critics from the local papers, who are in reality the guests of honor. Our hero stays up all night waiting for the first editions to see what these very learned judges have to say and finds them very kind. He is now sure that his career is made.

(It isn't.) He expects to find long lines of managers waving contracts outside his door and with long concert tours already scheduled. (He doesn't.) Managers are not gamblers. Why should they invest time, money, and effort in an unknown quantity when they have their long list of sure-fire "Names" to draw the customers. Let Jascha go around soliciting funds for more recitals and finally make a name for himself, then maybe they'll put him on their "List" and rent him out to colleges and to the smaller towns, for the Ladies Aid concerts.

Jascha Doakes is now definitely discouraged and curses the day his mother ever heard "Humoresque." He might have been marble champion of the world or even a big league pitcher by now. At this point in his career one of two things happens. He either destroys, sells, or hides his fiddle and opens a grocery store, or he joins the Musicians' Union and decides to get his hands on some of that loot that his friend from the conservatory, Mischa Jones, has been making since he sold his soul to a contractor for orchestras for radio programs. As he is easily adaptable and has Mischa to introduce him around to the right people, meaning contractors, he gets a phone call telling him to be at Studio Three of the Universal Broadcasting Company at ten o'clock the next day and he's in. He meets a few more people on the "date" who have read about his recital and like his playing, and they help him

(Continued on page 80)



## **Look for this Card on NEW CONN INSTRUMENTS**

During the months ahead, when the present small trickle of instruments will swell into a great stream of new Conn's, look for this Guarantee and Registry Card attached to the instrument of your choice. It's your assurance that the instrument is a genuine CONN... that it is backed by the famous Conn guarantee of satisfaction... that the instrument can be registered with the Conn factory, as a help in recovering it in case it is lost or stolen... and finally, that the instrument to which it is attached is a new *postwar* Conn.

CONN BAND INSTRUMENT DIVISION, C. G. CONN LTD., ELKHART, INDIANA



WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

**Miss Flagg, director of music in the Dallas schools, presents an interesting survey of adult Dallasites in relation to their school music training.**

## Report from Dallas

MARION FLAGG



**I**N presenting this statement concerning the influence of the music education program of the Dallas schools upon many thousands of pupils it is possible for me to take a position of unusual objectivity. Mr. W. T. White, the superintendent of schools, recently stated, "I think that the influence of school music is profound." Much of the credit for the desirable state of affairs that prompts such a remark must be given to Miss Birdie Alexander, the first official supervisor of music in the Dallas schools (1908 to 1913), and Miss Sudie Williams, who held the position of supervisor of music in the elementary schools, and later in the junior high schools, for twenty-six years, until her death in 1940. Five years ago, when appointed to the position of director of music, I was able to begin work with a valuable inheritance received from these two devoted and capable women.

Evidence of the effect school music has wielded in Dallas has been gained from various sources: unsolicited comments made by hundreds of individuals through the five years; reactions of adult groups to my questions; answers to a questionnaire distributed by present-day pupils to their parents—former pupils in the Dallas schools; comments by music dealers and by a very few who follow music as a vocation. These sources were used because of a two-

fold conviction: first, that the value of an education for all the children of all the people can be measured best by what it does for those who lack aptitude and special training in music; second, that the final test of an education is what the individual does with it when he is out of school and on his own. The sum total of a community's quality comes from this great, unspecialized group quite as much as from those who make music a vocation or an active avocation.

A simple questionnaire was sent to parents of Dallas children now in school and the returns, while not exhaustive, give a sampling of the elementary and senior high school practices of twelve to twenty-five years ago as revealed in the musical habits in the homes of today's children.

Present musical activities as revealed by answers to these questionnaires are, in the main, obvious: 66 per cent have some music every day; most frequent contacts with music are from the radio (40 per cent), at church (61 per cent), and in connec-

tion with children's musical activities (35 per cent). Many parents report two or three children studying one or more instruments. Sixty-five per cent report that they sing for their own pleasure but only 9 per cent sing in the church choir and very few are soloists. Only three of the parents reporting use music as a vocation. Twenty-seven per cent attend concerts by the symphony orchestra, civic music groups, or the concerts at the Civic Federation. These figures are merely indicative, but they remain fairly constant as the returns increase in number; doubtless results may be weighted by the very fact that the individual's interest was sufficiently strong to cause him to fill out the blank.

It is when one comes to the answers to the following questions that a picture begins to emerge: (1) How would you say your public school music affects your present interest in music? (2) What do you feel was missing in your school music?

Answers to the first question revealed a persisting interest in music. Among them were: "Music in school showed me the real meaning of music"; "gave me a basic foundation for understanding of music"; "it made me like music"; "it helped me to discriminate and to understand good music"; "trained me for intelligent listening to records"; "acquainted me with composers and their works"; "it gave a good start in music and most people will keep up that interest after school." Only one person said the home influence was stronger. Several spoke of pleasure in singing, in harmonizing—"could blend my voice with others." "I still use my training in part singing." "Learning to read notes enables me to sing with a crowd."

Over and over again the influence of the Music Memory Contest was stressed. Apparently these contests served their true purpose well, that of giving individuals a definite, lasting memory of specific compositions. "Nothing meant so much as the Music Memory Contest, and I can't see why my children can't have them too," is a typical comment.

One young woman, assistant music critic on the *Dallas Morning News*, says that her school music increased her range of musical acquaintance beyond anything her very musical

(Continued on page 86)

## NEW BOOKS AT OUR CLEVELAND EXHIBIT!

---

### *New Music Horizons*

McCONATHY—MORGAN—MURSELL—BARTHOLOMEW—BRAY  
MIESSNER—BIRGE

An enriched music series based on a 5-point program  
of singing, listening, playing, dancing, and creating.

---

### *Choral Program Series*

HARRY R. WILSON

Concert Choruses for Junior and Senior High School programs.

---

### *A Listener's Anthology of Music*

LILLIAN BALDWIN

Vol. I—The Master Builders of Music  
Vol. II—The Musician as Poet, Painter, and Dramatist

---

### *Philippine National Dances*

FRANCISCA REYES—TOLENTINO

A delightful and authoritative collection of  
representative dances of the Philippines.

---

**SILVER BURDETT COMPANY**

NEW YORK • CHICAGO • SAN FRANCISCO

---

*Our exhibit will include all our text materials—leaders in the field of music education.*



Peter J. Wilhousky

VISIT the colleges, universities, and conservatories that offer major music education courses and you will hear many instrumental and choral organizations perform with a high degree of skill and competence. In those organizations are tomorrow's music educators—directors, supervisors, and special teachers. Visit these people, as individuals, several years after they have begun their teaching careers and see what has happened to the performing skills which they possessed while in college.

One of the important personal problems of every music teacher is that of maintaining his own performance standards. Every training institution requires its graduates to be proficient in at least one medium of performance—and sometimes in several. So it is reasonable to believe that all music educators (at least those who have entered the field in recent years) were good performers when they started teaching. But there is every reason to believe that members of the profession are not much better at "keeping up their music" than are most other people.

Peculiarly enough, the reasons given by the teacher who has ceased to be a good fiddler are just about the same as those heard from merchants, housewives, and engineers. "I just don't have time any more." "I don't have anyone to play with." "It's no fun unless I can do it well, and my technique is all gone."

With the resolution to do something about this generally prevalent situation and state of mind, Peter

## New Teachers' Orchestra Is Established in New York City

WILLIAM MARTINSON

---

Here is the story of a new activity in New York City which provides evidence of Peter Wilhousky's competence in the instrumental field in addition to his choral accomplishments.

---

Wilhousky, assistant director of music for the schools of New York City, has organized an orchestra made up of teachers (mostly music teachers) in the New York City schools.

The first meeting of this orchestra was called late in the fall of 1945. About forty-five players appeared at this first rehearsal. Since then the group has grown until there are more than seventy-five regularly enrolled members. In addition to the music teachers there are a teacher of health education, an English teacher, a foreign language instructor, and a shop teacher.

### Important Aspects

Mr. Wilhousky believes that the social aspects of the work of this orchestra are first in importance. The New York City school system includes many hundreds of schools. Music teachers, even those in adjoining communities, may be utter strangers to one another. The meetings attended by these teachers for curriculum and other committee work provide little opportunity for personal conversation and acquaintance. The teachers' orchestra can do much to further unity in the music department of the schools.

Next, Mr. Wilhousky holds that an orchestra of this kind provides opportunity and stimulus to its members to keep up their instrumental techniques and thereby continue to feel and believe that they are *musicians as well as teachers*. The teacher who maintains high personal performance standards always has immediately at hand the proof of his competence as a musician. He

can do far more than talk about his musicianship.

The teacher who spends the greater part of his time rehearsing typical student groups must necessarily listen to and be a part of a great amount of poor performance. The very nature of his job demands that and it is a constant "drag" on his own standards. He may listen to so much poor performance that he forgets what good performance sounds like. Mr. Wilhousky believes that the teachers' orchestra is an excellent place for teachers whose musical sensitivity has been dulled by much student performance to revive their own standards and as a result be able to return to their classrooms with freshened spirit and renewed confidence in their leadership.

The performance of this teachers' orchestra is surprisingly good. Only music of recognized top-flight repertory is played. One rehearsal included such numbers as Prokofieff's "Classical Symphony," the first movement of Howard Hanson's "Romantic Symphony," Glinka's "Russlan and Ludmilla," and Mr. Wilhousky's transcription of a Bach Prelude for string orchestra. Incidentally, many conductors would be more than glad to get their hands on the string section of this orchestra.

No public concert has yet been given by this orchestra but one is planned for late in the present school year. Also in prospect is the possibility of admitting music teachers from school systems surrounding New York, particularly in sections of the orchestra that are not yet fully manned.

(Continued on page 59)



## THE NBC UNIVERSITY OF THE AIR

# Magazine Digest's 1946 Merit Award

The National Broadcasting Company appreciates the honor conferred upon its UNIVERSITY OF THE AIR . . . of the citation's incisive words implying a challenge for continuing a high standard of program excellence:

*"Trail blazer of liberal education for the masses, regardless of their economic level, scholastic status or place of residence . . ."*

*"This pioneering college of the ether has brought tens of thousands, via the air waves and co-ordinated booklets, a university course in citizenship, world history, music, literature, home economics . . . To most of its students, this*

*education of college calibre could not have been obtained in any other way."*

To Magazine Digest, NBC owes a debt of gratitude for recognizing the aims and accomplishments of the University of the Air. And NBC shares this honor with scores of national and international organizations—with hundreds of world leaders who have participated in presenting educational programs to the American people.

The NBC University of the Air—currently offers these four entertaining and instructive courses:

The Story of Music . . . . . Thursdays  
The World's Great Novels . . . . . Fridays  
Home Is What You Make It . . . . . Saturdays  
Our Foreign Policy . . . . . Saturdays

**National Broadcasting Company**  
America's No. 1 Network





MUSIC PUBLISHERS JOURNAL  
Contemporary Composers Series

*Irving Berlin*

**COMING SOON**

*A series of DIFFERENT*

Under the Supervision of  
Joseph E. Skornicka — this series  
has been thoroughly proved through  
*Actual Teaching Tests!*



**Boosey and Hawkes**

NEW YORK U.S.A. • LONDON • TORONTO • SYDNEY  
CAPE TOWN • PARIS • LOS ANGELES

The first of these methods will be  
on display at the meeting of the  
Music Educators National Confer-  
ence at Cleveland, Ohio, March  
27th - April 3rd, 1946.

# VI instrumental methods!

Register Now...

*To Instrumental Teachers:*

WE WILL BE HAPPY TO SEND YOU, FREE, ONE  
COPY OF ANY ONE BOOK IN THE COURSE.

WRITE

**BOOSEY & HAWKES, Inc.**

668 FIFTH AVENUE

NEW YORK 19, N. Y.

STATING THE BOOK YOU DESIRE.

*Just Released!*

MILLS

# Festive Program

BAND  
BOOK

By Forrest L. Buchtel

## Sixteen Outstanding Selections

including for the first time in any band book—**STAR DUST**

The progressive band book YOU DEMANDED as the companion volume to the popular "Selective Program Band Book". A most diversified content scored in conservative ranges, embodying new colorful settings for these popular standard tunes. Appealing to bands of all sizes and all grades. A collection capable of suggesting numerous program highlights as well as assembling the complete band program.

### CONTENTS

- |  |  |
|--|--|
| 1. Star Dust (Fox Trot)                    | 11. National Honor March   |
| 2. Sweet Rosie O'Grady (Waltz)             | 12. Fantasy (On Theme from Piano Concerto)   |
| 3. Dinah (Fox Trot)                        | 13. Selection "From Vienna"  |
| 4. Ting-A-Ling<br>(The Waltz of the Bells) | 14. Star Spangled Polka  |
| 5. Jealous (Fox Trot)                      | 15. Songs Of Our Allies<br>O Canada, Hymn Of The Soviet Union                        |
| 6. Leave Me With A Smile (Fox Trot)        | 16. Three Patriotic Songs<br>America, Star Spangled Banner,<br>America The Beautiful |
| 7. Loyal Forever March                     |  |
| 8. Home (Fox Trot)                         |  |
| 9. Blaze Of Honor (March)                  |  |
| 10. Nobody's Sweetheart (Fox Trot)         |  |

### INSTRUMENTATION

C Flute	Bassoon	3rd & 4th Eb Horns
Db Piccolo	Eb Alto Saxophone	1st Trombone (Bass Clef)
1st Bb Clarinet	Bb Tenor Saxophone	2nd Trombone (Bass Clef)
2nd Bb Clarinet	Eb Baritone Saxophone	3rd Trombone (Bass Clef)
3rd Bb Clarinet	1st Bb Cornet or Trumpet	Baritone (Bass Clef)
Alto Clarinet	2nd Bb Cornet or Trumpet	Baritone (Treble Clef)
Bass Clarinet	3rd Bb Cornet or Trumpet	Basses
Eb Clarinet	1st Eb Horn	Drums
Oboe	2nd Eb Horn	Piano—Conductor

Band Parts 35c each book

Sample Cornet parts to "Festive Program" and "Selective Program" band books free on request.

Piano-Conductor \$1.00

## NEW Mills PUBLICATIONS for BAND

From the GOLDMAN BAND LIBRARY

### PRELUDE and CHORUS from "MEFISTOFELE"

By ARRIGO BOITO

Transcribed by Pasquale Mondrone

Music of a dramatic character, of episodes from Goethe's "Faust". Since the original version was heavily scored for brasses and reeds alone, it is impressive band music.  
Full Band \$4.50 Symphonic Band \$6.50

Conductor's (Cond.) Score .75 Extra Parts .20

### GREMLIN'S PATROL

By MERLE J. ISAAC & CLIFFORD P. LILLYA

Two of America's most prominent music educators combine their versatility in an engaging novelty for band.  
Full Band \$3.50 Symphonic Band \$5.00  
Conductor's (Cond.) Score .75 Extra Parts .20

### BURLESCA

By JOHANN LUDWIG KREBS

Transcribed by Erik Leidzen

Based on an 18th Century dance form, it is a lively playful bit modernized to accent today's band repertoire.  
Full Band \$3.50 Symphonic Band \$5.00

Conductor's (Cond.) Score .75 Extra Parts .20

### CHOPIN'S POLONAISE in A<sup>b</sup>

Arr. by PHILIP J. LANG

Today's most requested composition in its finest band arrangement.  
Full Band \$2.50 Symphonic Band \$4.00

Conductor's (Cond.) Score .50 Extra Parts .15

MILLS MUSIC, INC.

JACK MILLS  
Pres.

1619 Broadway, New York, N.Y.



## Atlanta Youth Symphony

HENRY SOPKIN

---

Henry Sopkin's account of the Atlanta Youth Orchestra shows how a community can build its professional organizations from the ground up with real pride of possession.

---

ATLANTA has undertaken to form a Symphony Orchestra. In the following paragraphs, a brief outline of the past, present, and future plans indicate policy that is to further the musical training of the young people of Atlanta.

Any town or city that has a music department in the schools has long looked forward to the day when an outlet for its graduates in instrumental training would be possible. Most schools have very competent instrumental teachers whose primary job is to train and teach young players and to build orchestras, bands, and ensemble units. For many years contests, festivals, and music clinics have promoted good solid training. The results have indicated that a number of our present symphony players had their first orchestral experience in the schools.

It is indeed a proud feeling to know that you, as a teacher, have been responsible for the primary training and guidance that culminate in a job in a symphony orchestra. It is ample proof that one of your own students made good. However, what of the students who play only as a hobby? Of those whose training stops with graduation from high school? Of those who have been exposed to the best in music, but have no outlet? What about the young men and women who follow professional careers in business, engineering, medicine, or law? What are we to do with them? Are we to discard all of their musical training? Are we to deprive them of the thrills that come only to the performer of great music? Steps have been taken by many communities to give the in-

strumentalists an opportunity to continue their playing.

Some years ago an all-city orchestra was formed in Atlanta. The supervisor of high school music, Miss Anne Grace O'Callaghan, made it possible for the orchestra to take part in the annual music festival. The procedure was similar to that of other cities holding a Spring Festival. The instrumental teachers were assigned to the various sections for rehearsals, they encouraged the best of their own players, and so formed the orchestra.

### Orchestra Founded

In the spring of 1944 the In-and-About Music Club of Atlanta sponsored a concert for the young musicians of its city. Present at the concert were Mrs. James O'Hear Sanders, president of the Atlanta Music Club, and members of her executive board. They were so favorably impressed with the orchestra that plans were made to form a Youth Symphony for Atlanta, and in the spring of 1945 the Symphony became a reality. An executive committee was formed with the assistance of Mrs. Sanders and the Atlanta Music Club. A charter was drawn up and registered with the state. Financial assistance from the Atlanta Music Club and interested patrons brought the Atlanta Symphony Guild, with Dr. Clarence Haws as president, into being. This Guild controls the policy, enlists contributions, and renders many other valuable services.

The orchestra includes in its personnel students and alumni from the schools and colleges of Atlanta and

servicemen from nearby camps. They range in age from fifteen to twenty-five years.

The Youth Symphony uses the Municipal Auditorium for rehearsals and concerts. A regular schedule of rehearsals is adhered to—section rehearsals, weekly full rehearsals, and dress rehearsals previous to each concert. This season, 1945-1946, four concerts will be given, including a children's concert.

With half its season completed, the orchestra is well on its way to becoming a permanent factor in the life of Atlanta. Overflow audiences have supported and encouraged the young musicians of the orchestra. A special feature of the children's concert was the first soloist. With the co-operation of the local piano teachers, a contest was held to select a high school pianist whose first appearance with the orchestra took place on this occasion.

The newspapers have been very generous in the space and publicity given to the orchestra, and local organizations have encouraged their respective memberships to support it.

The plans for the future include additional concerts, a longer season, and the appearance of the orchestra in other parts of the state. A series of young people's concerts, two each week, is proposed to enable all of the 50,000 school students of Atlanta to attend. This series, eight in number each month, is expected to attract an audience of over five thousand for each concert.

Plans are being made to give additional instruction in all of the instruments to each player in the orches-

(Continued on page 65)



MR. CARL KRITNER  
Sales Manager  
6425 Hollywood Blvd.  
Hollywood 28, Calif.



MR. J. TATIAN ROACH  
Educational Director  
1250 Ave. of the Americas  
New York 20, New York

*Greetings!*

You are cordially invited to visit  
us at our booth during the Music  
Educators National Conference  
in Cleveland, Ohio.

The four of us are looking for-  
ward, with genuine pleasure, to  
renewing old friendships and  
making new ones.

Stop in to discuss your music  
problems, to look over our dis-  
tinctive new publications in every  
category, or just to say "Hello!"



Miss Katherine Anderson  
Education Representative  
Eastern States  
1250 Ave. of the Americas  
New York 20, New York



Miss Katherine Jackson  
Education Representative  
Midwestern States  
711 Whitley Avenue  
Joliet, Illinois

MUSIC PUBLISHERS HOLDING CORP.  
RCA BUILDING • NEW YORK 20, N. Y.

HARMS, INC.  
M. WITMARK & SONS  
REMICK MUSIC CORP.

# School Music and the Community

HELEN BOSWELL

---

Miss Boswell, director of music in the Louisville, Ky., schools, presents a forthright statement of the relation of music in the schools to music in community life.

---

**I**N ANY educational organization the music department and its staff are prone to be, because of the very nature of their product, an unofficial public relations department. Their performances, excellent or mediocre, are more or less regularly consumed by the general public with varying degrees of relish. That general public, always clutching its wallet and ready to resist every extra cent of tax levy for public education (especially in the fine arts), is nevertheless highly susceptible to the emotional appeal of fine musical performance. Rationally, we music teachers, too, want our children well grounded in skills of reading, writing, and figuring, but there is so little drama in public performances of these essentials of the general curriculum. Conversely, we music teachers must be everlastingly alert for occasions for performance, which is the final act of the three-act drama of music. Even the well-endowed symphony orchestra finds it worth while to go on tour at times for no financial gain, but for "prestige" only. Teachers have always known that the eternal unity of music requires, at certain points, an audience. It has always seemed to us here in Louisville that our audience should be the whole friendly community and that that community has always had much to offer us in support of the music curriculum.

The Louisville Philharmonic Orchestra is professional in the sense that more than 95 per cent of the personnel are members of the Musicians' Union. Actually most of the players are occupied with bread-and-butter jobs that include a number of trades and professions. Of the sev-

enty-two members, fourteen are music teachers in the Louisville public schools. We have a board-of-education approved, but informal, arrangement with the management of the Orchestra which allows us, in effect, to meet the high salaries that are paid competent instrumental teachers by combining what our salary schedule allows with what is paid to members of the Orchestra. The teacher-performer contracts with the board of education and the Orchestra independently, but since our interests and needs are often identical, this gentlemen's agreement works to the advantage of both the schools and the Orchestra. Obviously it makes a demanding schedule for teachers, but until the budget of the Orchestra is adequate for a full-time professional personnel, we look forward to this friendly interchange. For the schools it meant recently the return of six highly competent teachers, released from service, because at our request they were absorbed immediately into the Orchestra.

## Concert Plans

If interests conflict, the schools maintain their stronger claim on the time and strength of the teacher, but when the Orchestra plays its series of eight pairs of matinee concerts for school children those teachers who are members are released toward the end of the school day. Four pairs of concerts known as "Making Music" are offered to pupils of the elementary schools, and another four pairs, "High School Matinees," are presented to pupils of the secondary schools. The whole season's program, planned and conducted by Mr. Rob-

ert S. Whitney, director of the Philharmonic, includes concerts that are a combination of demonstration and playing, a pair of concerts late in the season at which we hear performances of original compositions by pupils of the schools, and, last of all, concerts at which opportunity for solo performances with the Orchestra is offered to other outstanding pupils. The original compositions this season number twenty-one and are being judged by Mr. Robert Sanders, dean of the School of Music of the University of Indiana.

Young People's Concerts are, we think, sound procedure for rearing an adult concertgoing public. For a number of years we have offered a series of three matinee concerts by the Cincinnati Symphony Orchestra. The seating capacity of the Memorial Auditorium was exhausted a few years ago, and we are beginning to think of repeating the cycle with which we began. An exclusive diet of orchestra will certainly surfeit, but with the combined efforts of all the musical interests in our community, we hope to add variety.

It might be said here that Louisville is "different." Louisville was founded in 1778, and the predominant stock is British. In the main, newcomers seem to accept the social attitudes of the older strains, which means that music and, indeed, all the arts are treated with a sort of casual courtesy. We would not like to be seen weeping with emotion, nor will we ever be heard shouting, "Bravo!" over an exciting performance of any music, however great. We do not, however, mind choking with emotion during the running of

(Continued on page 62)



THE MASTERPIECES OF  
JOHN PHILIP SOUSA  
in new, modern arrangements  
by DAVID BENNETT

Sacrificing none of the brilliance of the original marches, David Bennett's modern arrangements give new interest to Sousa's immortal compositions for band!

SEMPER FIDELIS  
NATIONAL FENCIBLES  
THE RIFLE REGIMENT

WASHINGTON POST  
THE GLADIATOR  
THE THUNDERER

Price 1.00 each

*Also Available*

THE DAVID ROSE SERIES OF ORIGINAL COMPOSITIONS FOR BAND

HOLIDAY FOR STRINGS

Full Band 5.00

Symphonic Band 7.50

DANCE OF THE SPANISH ONION

Full Band 3.50

Symphonic Band 5.00

OUR WALTZ

Full Band 3.50

Symphonic Band 5.00



A NEW SERIES OF  
SEMI-SACRED SONGS  
FOR GROUP SINGING

Music and Lyrics by such outstanding American composers as Florence Tarr, Fay Foster, and Walter Freed.

I FIND SOLACE (When I Pray)

• WE ARE ALL HIS CHILDREN

I HEARD A PRAYER

• THE HEART OF FREEDOM (A Hymn To Patriotism)

SSA • SATB • TTBB • Price 20c each

*Also Available*

THE DAVID ROSE CHORAL SERIES

HOLIDAY FOR STRINGS

OUR WALTZ

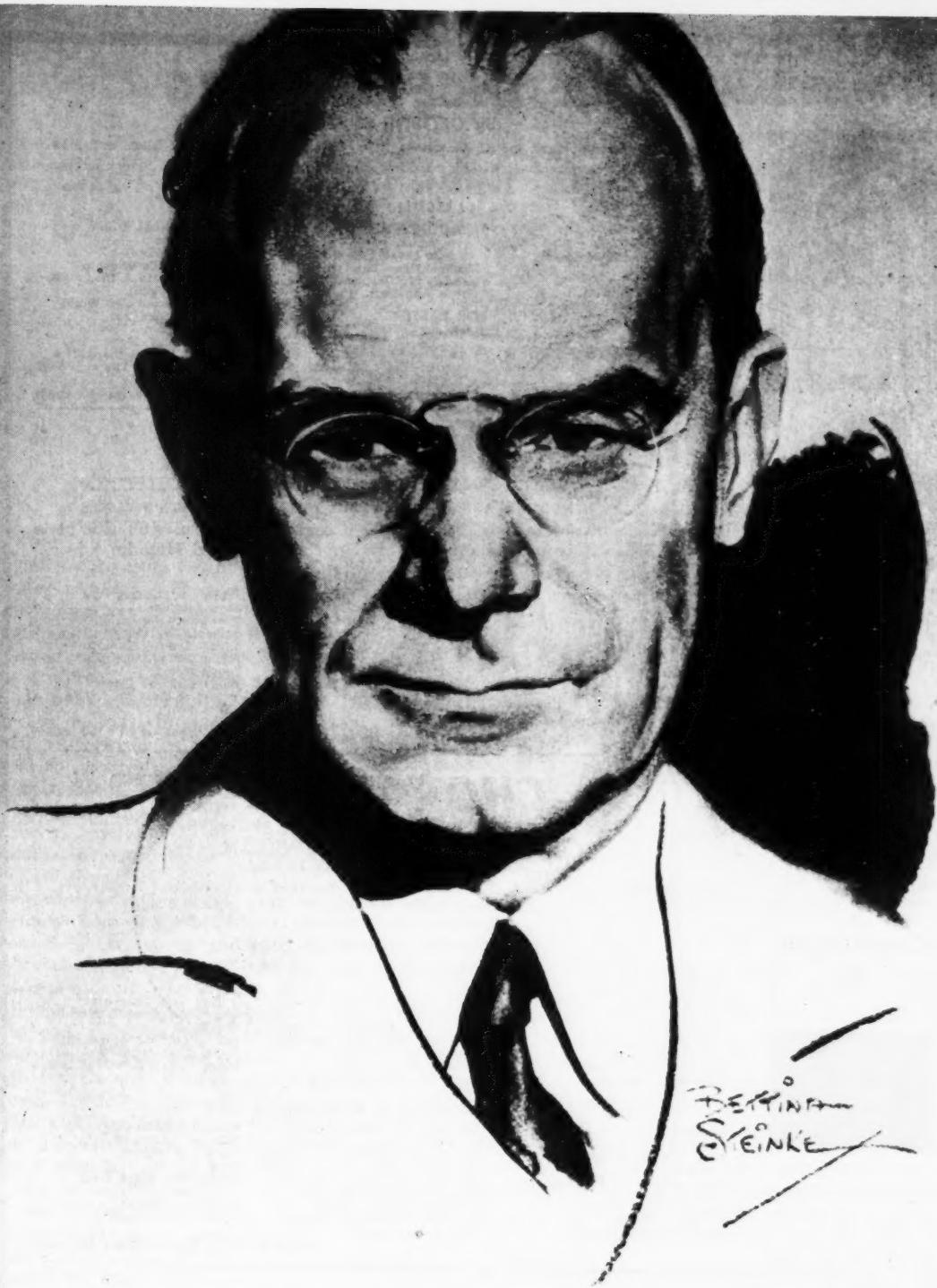
SSA • SATB • TTBB • Price 20c each

Write for complete catalog of Band and Choral Works

**BREGMAN, VOCO and CONN, Inc.**

1619 BROADWAY

NEW YORK 19, N. Y.



MUSIC PUBLISHERS JOURNAL  
Contemporary Composers Series

Decatur Taylor

# UNIQUE CHORUS BOOKS

## REJOICE and SING

By GEORGE SHACKLEY



64 Pages of Sacred Music for All Occasions • Arranged for Sopranos, Altos, and Men  
Includes NEW arrangements of Celebrated Compositions, of Palestrina, Mozart, Franck, etc. and  
New Modern Original Anthems

### CLASSIFIED CONTENTS

#### FOR CHRISTMAS

One Winter's Night  
While Shepherds Watched

#### FOR NEW YEARS

I Am Alpha And Omega

#### FOR LENT

Create In Me A Clean Heart  
God So Loved The World  
Panis Angelicus

#### FOR COMMUNION

Ave Verum  
God So Loved The World  
Incline Thine Ear  
Lord Is My Shepherd, The  
Panis Angelicus

#### FOR EASTER

Alleluia

#### PATRIOTIC

America, God's Land Of  
Promise

#### FOR GENERAL USE

Ave Verum  
Choir Sentences  
Come, Let Us Worship  
Create In Me A Clean Heart  
God Is A Spirit  
God So Loved The World  
Incline Thine Ear  
King Of Love, The  
Lead Kindly Light  
Lord Is My Shepherd, The  
Lord's Prayer, The  
Panis Angelicus

Price 60 cents

## SONG TIME

By FLOY ADELE ROSSMAN • A GREAT SONG COLLECTION

IDEAL FOR SCHOOLS & ADULT GROUPS—FOR TREBLE AND WOMEN'S VOICES

Unique Collection for Glee Clubs, in Two and Three Parts, with Complete  
Piano Accompaniments—Much Copyrighted Choral Material

### PARTIAL CONTENTS

All Through the Night

Birchen Tree

Bonnie Doon

Chicken Reel

Cossack's Lullaby (Bachmeteff)

Coventry Carol

Cradle Song (Brahms)

Cradle Song (Mozart)

Dream-Man (Rossman)

Go Down, Moses

It Was a Lover and His Lass (Morley)

Little Dustman, The (Brahms)

Little Wooden Shoes

Loch Lomond

Lovely Night (Offenbach)

Moo-Lee Flower

Nobody Knows the Trouble I See

Now Is the Month of Maying (Morley)

O No, John

Oh Dear, What Can the Matter Be!

Prayer of Thanksgiving

Skye Boat Song

Snowflakes (Rossman)

Spinner, The

Spring Breezes Playing

Spring Song (Chopin)

Tic-a-tac-a-toe

Wi' a Hundred Pipers

Year's at the Spring, The (Rossman)

96 Pages—Price 50 cents

## A CHORAL DIGEST

For (a) TREBLE VOICES. (b) S. A. B. (Soprano, Alto and Bassoon)

Edited by DR. HARRY R. WILSON

of Teachers College, Columbia University

OUTSTANDING FEATURES: 1. Selected Choruses of Representative Styles and Periods.

2. Interpretative and Historical Notes on Each Song.

3. Directions and Exercises for Vocal Training of Chorus Singers.

### CONTENTS: TREBLE VOICE BOOK

The Alphabet (Mozart)

America the Beautiful

Charlie Is My Darlin'

Come, All Ye Fair and Tender Ladies

Come, My Dear One

Come, One, Come All (Bach)

Cuckoo (Nelham)

Glorious Apollo (Webbe)

Good Night (Reinecke)

Greeting (Mendelssohn)

He Never Said a Mumbalin' Word

Listen, Young Maidens (Delayrac)

Love Waltz (Brahms)

Lo, How a Rose E'er Blooming (Praelatius)

May-Day Carol

Music, When Soft Voices Die (Wilson)

Nearest and Dearest (Caracciolo)

Noel (Wilson)

O Bone Jesu (Palestrina)

O Come, O Come, Emmanuel

The Pearl

Star of Evening (Schumann)

Strike It Up, Tabor (Weelkes)

Three Little Maids from School (Sullivan)

### CONTENTS: S. A. B. BOOK

Australia

Billy Boy

Bring A Torch, Jeanette, Isabella

Come, Let Us To The Bagpipe Sound (Bach)

Cowboy's Meditation

Dedication (Franz)

Glorious Apollo (Webbe)

God Be In My Head (Wilson)

God Of Our Fathers (Warren)

Hail, Poetry! (Sullivan)

I Like Them All

March Of The Kings

Minstrel's Song (de la Hale)

Non Nobis, Domine (Byrd)

Oh, Music Enchanting (Mozart)

Passing By (Purcell)

Rataplan (Sullivan)

Summer Is A-Coming In

Tally Ho! (Wilson)

Taps

Wanderer's Night Song (Schubert)

Were You There?

When Love Is Kind

Each Book 64 Pages—Price 50 cents

## KEEP ON SINGING

Edited by KENNETH S. CLARK

A Melodious Collection for Assembly Singing and Glee Clubs.

Also Valuable as a Home Music Book for Singing and Playing.

128 Pages—Price 35 cents

Catalogue Available

**PAULL-PIONEER MUSIC CORP. 1657 BROADWAY, NEW YORK 19, N. Y.**

## Story from Philadelphia

WARREN KELLOGG

SPECIAL concerts given by symphony orchestras for children and young people have been a part of the musical scene for many years, but most of them have left much to be desired regarding basic values. This observation is based upon nationwide rather than local observation.

The musical direction of these concerts is frequently in the hands of someone who goes about the job with a marked degree of deliberate tolerance, limited knowledge of the capacities and interests of this special audience, some condescension toward the whole business of music education in the schools, and the mistaken idea that if he becomes informal in his manner and jokes a bit with the kiddies he will open the door to musical understanding. This all adds up to a natural lethargy on the part of the orchestra members which results in performance of mediocre quality, programs that are poorly selected and planned, and the conductor (normally a serious, dignified person) making himself look a little silly because of his self-conscious informality.

Now let's not blame the conductor too much. He usually doesn't like the job. He's a conductor, not an educator. His job is the training of a stage full of musicians, not a house full of wiggling kids. But he does the best he can and thanks his stars that these children's concerts are few in number.

The greatest problem in connection with all children's concerts is,



Louis G. Wersen

of course, proper liaison between professional music and educational forces. In some communities this problem has been no problem at all. In others it is still far from solution because the people who run the professional groups and the people who are in charge of public music education have simply been unable or unwilling to blend their efforts. Let no one blame this condition entirely upon conductors. While there are some conductors who have no understanding of or feeling for mass music education there are also music educators who have failed utterly in establishing themselves and their programs in the out-of-school music activities of their communities.

So this story from Philadelphia indicates what can be done—if there is the will to do it.

Philadelphia now has a Children's Symphony Hour regularly on Saturday morning. It is performed in the auditorium of one of the city's large high schools. Tickets are distributed

Philadelphia has a new series of concerts for children. It is being planned, organized, and conducted by music educators. Mr. Wersen, director of music in the Philadelphia schools, is in charge.

by the music education division of the board of education to all schools—without charge. A system has been established whereby it is possible to tell whether the allotment sent to any school is properly distributed to pupils who will actually use the tickets. The result is a capacity audience every Saturday—an audience that is there because it *wants* to be there. In observing these audiences it is interesting to note that they are subject to a *minimum* amount of chaperonage and supervision of deportment. They wiggle, squirm, and make noise just as any group of kids does but they are learning to go to concerts "on their own."

In addition to the auditorium audience there is a large radio audience because each concert is broadcast by station WPEN and an adequate program of promotion of the air performance is provided by the music education and radio education divisions of the board of education.

These concerts are presented as a public service by the Philadelphia *Evening Bulletin*, owner of station WPEN, and constitute a noteworthy example of cultural service by a newspaper to its community. The orchestra is composed entirely of members of the Philadelphia Orchestra so no more need be said about the competence of the orchestra personnel. The programs are planned and conducted by Louis G. Wersen, the newly-appointed director of music education in Philadelphia schools.

(Continued on page 60)

The Greatest Name in Mouthpieces



*For the musician who demands*  
**THE FINEST...**

-DESCRIPTIVE LITERATURE ON REQUEST-

*The Woodwind Company*

461 EIGHTH AVENUE • NEW YORK 1, N. Y.  
MOUTHPIECE ORIGINATORS SINCE 1919

# This Is Sigma Alpha Iota

KATHLEEN DAVISON

---

The president of one of the principal music fraternities writes of the values and opportunities afforded by her organization to its members.

---



**W**HAT IS Sigma Alpha Iota? This question was recently put to me by a prominent citizen. It is an apparently simple question but one that made me pause for reply even though I, as an official of this national organization, might well be expected to reel off a complete and definite reply.

To begin with, Sigma Alpha Iota is a professional fraternity in the field of music, with sixteen thousand members and seventy-eight chapters located in colleges and universities throughout the land. After graduation from these institutions, members are afforded opportunity for continuing active participation in the affairs of the fraternity through an equal number of alumnae chapters and groups in the principal cities of the United States.

The aims of Sigma Alpha Iota are to promote the highest standard of professional ethics and culture among women students of music schools, and to bring about closer relationship among women pursuing some phase of music as a profession. To quote from the constitution of this organization, the objectives of the fraternity are: "To form bodies of representative women who shall by their influence and their musical interest uphold the highest ideals of a musical education. . . . To raise the standards of productive musical work among the women students of colleges, conservatories, and universities. . . . To further the development of a stronger bond of musical interest and understanding between foreign countries and America. . . . To give moral and material aid to its members. . . . To promote and

dignify the musical profession. . . . To develop loyalty to Alma Mater."

I am not entirely satisfied with those formal phrases, probably because I am so strongly aware that the *real* answer to "What is Sigma Alpha Iota?" cannot quite so easily be given. Actually, a completely satisfying appraisal must go beyond mere words and draw upon the intangibles—upon things of the spirit. To my way of thinking, the "real" answer comes not with the realization of the wide influence exerted in the execution of our carefully selected objectives, nor even with the recognition of the fraternity's present national and international scope of professional activity. The real answer comes through an awareness of the member's individual opportunities for development which may be had for the asking by the wearer of a Sigma Alpha Iota badge.

## Group Living

For the college woman who becomes a Sigma Alpha Iota, these opportunities are many. From its beginning her fraternity life affords immediate, firsthand exposure to the rigors of group living, for she learns that in a fraternity she must live not for herself alone but for others. During the pledge period which precedes her full-fledged affiliation she learns both by process of memorization and by an initial degree of practice the aims and ideals of her fraternity as embodied in the Sigma Alpha Iota Symphony.

To study and practice the goodness of life, the beauty of art, the meaning of music.

To sing the song of sincerity and universal peace.

To speak the words that build, that bless and comfort.

To play the harpstrings of loving kindness, tolerance, appreciation, and genuine gratitude.

To strive for the joy of simplicity, for the noble. \*

To listen, to be still and know the harmony from within.

To falter never in seeking service, wisdom and understanding.

In a word to be loyal to Sigma Alpha Iota and her teachings; to find joy, hope, inspiration; to remember that "every good gift and every perfect gift is from above" and "Whatsoever ye do, do it heartily as to the Lord, and not unto men."

And again, to practice.

This is to be our Symphony.

A practical application of such principles of fraternity living centers each new member's immediate attention upon many important phases. The Sigma Alpha Iota college girl is afforded every opportunity for development of her leadership qualities. As a good fraternity citizen, her evidences of general group helpfulness are awarded by the privilege of official chapter service in a variety of lines. She is guided by a time-tested national system of general and specific leadership training. Members of the fraternity's National Council provide chapter guidance and strive toward the maximum member contact. The Council members who are presidents of the fraternity's nine Provinces officially visit every chapter within their own geographic areas every year. Triennially members are urged to attend Sigma Alpha Iota's national convention to enjoy the inspirational personal and professional help which such gatherings inevitably afford.

(Continued on page 64)

# TEACHING MATERIAL BY AMERICA'S MOST FAMOUS COMPOSERS

Chattering Brook  
The Mouse and the Clock  
My Wishing Star  
Puss in the Tree  
The Sleigh Ride  
This set of 5 piano solos,  
Grades 1 and 2, by  
**MAE-AILEEN ERB**  
Price—30¢ each

Cuban Nights  
Grandeur of the Sea  
The Marionette Ballet  
Once Upon the Time  
This group of 4 piano solos,  
Grades 1 and 2, by  
**CLEO ALLEN HIBBS**  
Price—30¢ each

Hush Baby My Darling  
The Little Bird  
See-Saw, Margery Daw  
To Horse and Away  
To Market, To Market  
This set of 5 piano solos,  
Grades 1 and 2, by  
**LOUISE CHRISTINE REBE**  
Price—30¢ each

*Why not have these well-written compositions available for music teachers? DEALERS: Stock them now!*

## THE YOST SYSTEM OF VIOLIN TECHNIC

### *Phenomenal*

Scale and Arpeggio Studies  
\$1.00  
Exercises for Change of Positions  
\$1.00  
The Key to the Mastery of Bowing  
\$1.00

### *Time-Saving*

Studies in Finger Action and Position Playing  
\$1.00  
The Key to the Mastery of Double Stopping  
\$1.00  
Basic Principles of Violin Playing  
\$1.50

No system of teaching can dispense with work and practice, but much energy and time may be conserved and saved providing we understand the true nature of our problems and their ultimate and logical solution. To this subject Dr. Gaylord Yost has given exhaustive research and study, the result of which is the Yost system of violin technic based upon new methods of approach, some of which refute many of the old traditional concepts which had no basis in logic.

## *The Thompson Progressive Method*

FOR THE SAXOPHONE

In preparing this book, the composer has tried particularly to plan a method that would be thorough for the student and also tend to simplify the teaching of saxophone. Most books do not progress gradually and therefore, cause much uncertainty in the minds of students as well as extra work for the teacher in writing special exercises or referring to various other books.

Price—\$1.50

## *The Modern Way Method*

by

L. J. DIPPOLITO and K. E. THOMPSON  
A method for training bands and orchestras separately or combined, correctly in the shortest possible time. Full instrumentation. Also a practical method for individual instruction.

Each part 75¢ Piano conductor \$1.00

## *Musician's Book of Knowledge*

The book with the answers by CLIFFORD A. CATON for Music supervisors, Directors of bands, Orchestras and choruses.

Price—\$1.25

*Mr. Dealer, if you are not acquainted with these publications we will mail specimen copies upon request. If interested in band and orchestra music, write for catalog. Usual dealer's discount.*

## VOLKWEIN BROTHERS, INC.

Music Publishers

632-34 Liberty Avenue, Pittsburgh 22, Pa.

# Make It Commencement!

Mr. Wheelwright tackles a problem. He is director of music in the Salt Lake City schools and president of the California-Western Music Educators Conference.

LORIN F. WHEELWRIGHT



WE HEAR it every June: "When I was a child, I spake as a child, but now that I am a man, I have put away childish things." A long dress, a bow tie, and a parchment—these are the symbols. Is music one of the "childish things" to be put away? Is the transition from school to community always to be like the amateur's modulation (plunk!—and there's the new key) or can we introduce a few passing tones?

As school workers we want these budding musicians to mature. Sometimes we think we give them a fair start. We educate them in singing, creating, listening, directing, and playing. Then, to our amazement we hear the same community that buys the instruments and the music to do our job say, in effect, "Jump, you graduates! And heaven help you who don't make it, because our responsibility is finished." Let's examine a few reasons for this poor carryover.

## Who Cares?

At school the teachers care, parents care, companions care; but when Joe takes his first paid job as an office flunky, who cares? The music trades and lay organizations did a good job in the early days of school music to make communities care about music *in the schools*. Perhaps we now need a new public relations program between the industry

and the public. Why not establish a community music director? We have traffic directors, police directors, health directors. Someone had better be given the job of "caring," then maybe we will get going.

## Let the Radio Do It!

Why should graduate No. 689 on the commencement program bestir himself to make music when at any hour he can punch a button on the radio and hear anything from long-hair to boogie-woogie? The music publishers and instrument manufacturers are keen about mass production in the schools. Every pupil ought to blow a horn! But I have yet to see a market developed for even puckering your lips while listening to a radio. All of a sudden we jump from musical *activities* to musical *inactivity*.

Wouldn't it be something to have a participation show on the air that did more than make a guesser out of the listening audience? For instance (and this is a touchy subject), thousands of people are writing songs. The sharks are growing fat off them.

Any publisher with just two titles in his catalogue could add a hundred more tomorrow just by accepting "stuff." But why isn't something done about all this creative urge? We would give our eyeteeth to get some of it in harmony classes. At the adult level, "unless Lombardo likes it, no go." Couldn't we have some tunesmiths on the air help the homebody DO something instead of just sit and take it? Surely there are ways to make music impel.

## We Have Standards!

Yes, we all protest that we have standards, but most of us have to compromise. The boy who aspires to sing in the *a cappella* choir can study with Madame X and get into her choir. Or he can try to groan his way into a dance band. Or maybe at the lodge he can fraternize on a hymn once a month. We need something similar to a professional employment agency working at the amateur level. Why not try to fit the right man into the right job when the job is singing first tenor in the Anacreon Glee Club and the man is Johnny Doe fresh out of school? Here again is a job for the community music department.

You who carry union cards in your pockets, isn't there some place where a kid can play as an apprentice and get a little pay for it? Couldn't young dance bands get experience in grade C dancing clubs without breaking union rules and regulations? There could be various grades and classifications where only top-flight virtuosi—those that can play the entire chromatic scale—might perform, but Bill Johnson, who is still learning, needs encouragement.

## Schools, Awake! Awake!

Music educators prepare our pupils, but for what? At least 75 per cent of our graduates do not take the musical veil. Indeed, we would be happy if we thought a full 25 per cent did.

This is a cosmopolitan country, and its tastes should be cosmopolitan. Recently I asked the members of a choir if anyone liked the Hit Parade. Every hand went up. But these same pupils love Bach, and how they can sing him! For them it

(Continued on page 78)

*Cy Walters*  
**PIANO SOLO**  
*Arrangements*

**PENTHOUSE SERENADE**  
 (When We're Alone)

Molto Moderato

WILL JASON and  
VAL BURTON  
*l.h.*

**I'M YOURS**

JOHNNY GREEN

**LOVER**

RICHARD RODGERS

**LOUISE**

RICHARD A. WHITING

**ISN'T IT ROMANTIC**

RICHARD RODGERS

*Famous  
Music Corporation*

1619 Broadway, New York, N. Y.

COPIES ON SALE AT DEALERS

ALSO AVAILABLE ON ALL RECORDS

The establishment of local opera companies is a subject which has invited the attention of many who are interested in our musical development. The writer is a member of the Metropolitan Opera.

## Opera for My Town

LEONARD WARREN

WITH the active and constantly growing interest in opera in this country, this would seem to be the psychological time to experiment with small opera companies throughout the country. The vast public which has been created by Saturday afternoon opera broadcasts from the Metropolitan Opera House is ready and willing to support state or municipal opera, as their contributions to the Metropolitan Opera fund will testify.

The decentralization of opera is no new or untried idea. In prewar Europe there were hundreds of small opera companies which served cities far from the big capitals and were usually subsidized by the city or provincial government. The personnel consisted of first-rate musicians, some of them artists who preferred the less strenuous régime of short annual seasons of provincial opera to the arduous "big" seasons of the great music centers. Others were gifted graduates of music schools, who served their apprenticeship in these excellent companies.

We in America have the same chance to build up many such companies. Our great music schools and conservatories produce countless brilliant young singers. For them the opportunity to sing in opera is limited to the few who are engaged by the principal opera companies. Many enter the field of operetta and some have to rely on infrequent radio appearances for a living. Most of the music schools offer a course in operatic training which includes a certain amount of dramatic training and a chance to appear in scenes or entire operas during the regular school year. With the fine teachers we luck-



ily possess these days, a young singer is able to study operatic traditions from masters of the art.

With 156 symphony orchestras established in cities throughout the United States, the problem of the pit is automatically solved. Pre- or post-orchestral seasons would be a good time to run a few weeks of opera. The auditoriums used by the orchestra are usually adaptable to operatic performances. If not, even the smallest cities have an old "opery house" which might be utilized, although some of the finer ones have, alas, been long since transformed into movie palaces.

The difficulties of staging opera are easily surmountable. To begin with, most of these companies would probably start with the more popular operas and those easiest to produce. Scattered through the country there must be hundreds of capable stage directors with some operatic knowledge. If not, it would be possible to engage a director for

a few weeks each year, let him train an assistant, and carry on until the company was better established. Elaborate costumes and scenery are not really necessary, and the trend to simplification of stage production in civic theaters and amateur organizations provides one solution of this problem. For the standard operatic repertory, it is possible to hire, at reasonable cost, complete sets and costumes. Any competent stage electrician can handle the matter of the lighting.

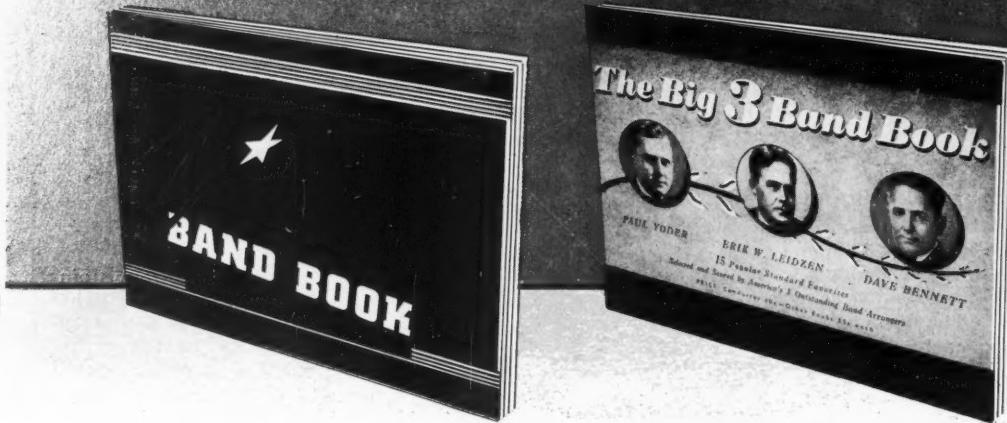
For operas which require large choruses and ballets, again local societies and schools can furnish the answer. Rare indeed is the town which has not some glee club or choral society either as a civic organization or in connection with a school. Leading dance teachers would be glad to cooperate in the production of the ballet scenes.

With artistic and production difficulties so easily overcome, it is strange that these opera companies have not as yet been established. It would appear from the foregoing that all that remains to be done is to clap one's hands, ring up the curtain, and proceed. The chief reason for the slow growth of this idea is essentially public apathy. There is an attitude of "let George do it" about any civic or state enterprise. Lacking a government bureau to investigate musical matters, it is up to each community to tackle the opera problem for itself. Drama flourishes through civic stage societies and little theater movements—why not opera?

Take, for example, a town like Dayton, Ohio, or Seattle, Washington. (Continued on page 56)



# America's Lea



## VICTORY BAND BOOK

## THE BIG 3 BAND BOOK

A timely collection of the best beloved and most inspired patriotic favorites. Included in the nineteen selections are rousing songs of World War I and outstanding hits of the present war. A "must" collection for all patriotic functions.

COMIN' IN ON A WING AND A PRAYER  
DON'T SIT UNDER THE APPLE TREE  
ANCHORS AWEIGH  
THE SONG OF THE SEABEES  
I HEAR AMERICA SINGING  
MY OWN AMERICA  
THE STAR SPANGLED BANNER (Key of A)  
THE AMERICAN HYMN  
BATTLE HYMN OF THE REPUBLIC  
NAVY WINGS  
THE BATTLE-CRY OF FREEDOM  
WHEN JOHNNY COMES MARCHING HOME  
WHEN YOU WORE A TULIP  
JA-DA  
GOOD MORNING, MR. ZIP-ZIP-ZIP  
LI'L LIZA JANE  
WHERE DO WE GO FROM HERE?  
THE MARINE'S HYMN  
AMERICAN PATROL

An unusual band book featuring America's three foremost band arrangers, Erik W. Leidzen, Dave Bennett and Paul Yoder. Each selected and scored five favorite compositions in his own inimitable band style.

Arranged by Paul Yoder  
COSI COSA  
ALICE BLUE GOWN  
I WANT MY MAMA  
HAWAIIAN WAR CHANT  
I'LL SEE YOU IN MY DREAMS

Arranged by Dave Bennett  
SIBONEY  
TEMPTATION  
BLUE MOON  
THE THRILL OF A NEW ROMANCE  
WHEN I GROW TOO OLD TO DREAM

Arranged by Erik W. Leidzen  
THE ROGUE SONG  
MARCH OF THE MANNIKINS  
YANKEE DOODLE POLKA  
IN A LITTLE SPANISH TOWN  
WE'RE OFF TO SEE THE WIZARD

FULL INSTRUMENTATION FOR EACH BOOK • BAND PARTS 35¢ EACH • CONDUCTOR BOOKS 60¢ EACH  
AVAILABLE AT YOUR LOCAL DEALER

# Swing Band Books



## OK AMERICA SWINGS Band Book

Eleven favorite rhythmic tunes and five lively medleys make this one of the most popular of modern band books.

TIGER RAG	DARKTOWN STRUTTERS' BALL
CHINA BOY	I'M AN OLD COWHAND
GOOFUS	PARADE OF THE CHAMPIONS
RUNNIN' WILD	BLOWIN' THE BLUES
GAY NINETIES	A GIRL IN EVERY PORT
LAND O'COTTON	A HORSE A-PIECE
EVENING STAR	SCHNITZELBANK
COLLEGIAN	MY BONNIE

## STRIKE UP THE BAND! Book

Enthusiastically praised for its diversified contents, this outstanding band book includes marches, popular hits, and the following series of medleys: Romantic Rhythms, Hawaiian Medley, Songs Of The Navy, Doll Medley and Swing Medley.

I'M ALWAYS CHASING RAINBOWS
STOMPIN' AT THE SAVOY
SING, SING, SING
PAGAN LOVE SONG
DIANE
CHARMAINE
SINGIN' IN THE RAIN
SLEEP
GOOD NIGHT SWEETHEART
MARCHING ALONG TOGETHER
WHISPERING
DOLL DANCE
SWEET AND LOVELY
GOOD-BYE JONAH
ROSE ROOM
DO YOU EVER THINK OF ME
NAVY VICTORY MARCH
WEDDING OF THE PAINTED DOLL
WHEN THE MOON COMES OVER THE MOUNTAIN
and 8 others

## HIT PARADE Band Book

Fifteen exclusive copyrights that were the sensational hits of their day — and today are the all-time favorites of millions.

DEEP PURPLE	MANZANILLO
MANHATTAN SERENADE	DOWN ARGENTINA WAY
DAYBREAK	AURORA
OVER THE RAINBOW	FERRY-BOAT SERENADE
WINGS OVER AMERICA	THE WOODPECKER SONG
MOONLIGHT SERENADE	ELMER'S TUNE
JOSEPHINE	MAIRZY DOATS
THE CAISSENS GO ROLLING ALONG	

*Sales Distributors for*  
ROBBINS MUSIC CORPORATION • LEO FEIST, INC.  
MILLER MUSIC CORPORATION

# Drills and Thrills

KARL W. SCHLABACH

---

Mr. Schlabach, director of instrumental music in the Benton Harbor, Mich., schools indicates how band drills can be functional as well as entertaining.

---

ONE of the normal functions of a good, healthy band is marching, and not the least of the reasons why our bands should march well is so that they may make the best possible impression on the inhabitants of the sidelines, poor souls! I can imagine no more desolate person than one who always stands on the sidelines, both figuratively and actually. We have recognized the value and necessity of good musicianship for many decades, but it was not very long ago that about 90 per cent of our marching was on a "trust in God and keep your powder dry" basis. Most of us in the public schools, however, recognize the marching band as an asset to the school and the community and a public relations medium that is second to none.

Since this article will deal with a specific phase of drilling I will skip the details of preparation, procedure, and parades and concentrate on some band exhibitions that I think can exert tremendous influence on public affairs in the community and lift some of the half-time drills of football games (where we usually have our largest crowds) from the realm of pure stunt work to the field of community service. It naturally follows that if a central theme is selected for an exhibition drill half of the work is done. Certainly the ideas roll in a lot easier.

In my opinion, three things are essential in working out a good band drill. First, a good idea or theme; second, a workable and practical marching routine that will lead into the formations; and third, appropriate music.

Three years ago the twin cities of Benton Harbor and St. Joseph, Michigan were inaugurating a Community Chest and War Fund campaign. This was something new in the community and it needed all the help it could get. The executive secretary suggested in a letter to the school that perhaps we could give the Chest Campaign a plug over the public address system at the football game which preceded the campaign week. The upshot of the matter was that the band directors of both cities met with the campaign committee and it was decided to design a combined exhibition that would really advertise the new Community Chest and War Fund drive. The campaign exceeded its goal by \$20,000, and I think that 5,000 people got a first-hand idea of what that campaign was about that night on our football field.

## Many Rewards

The formations dealt with the dates of the drive, the amounts needed, and why the need was so urgent. Incidentally, the rewards to the bands were many. Their work gained them an immeasurable amount of good will; it interested the participants as no other drill has ever done; and it lifted the exhibitionism of the between-halves stunt drill to a drill with a purpose. From that time on we have always dedicated at least one drill a year to a community project and usually have done it in combination with another band, thus increasing the effectiveness of the show.

Perhaps I had better explain that

last statement. Our drill charts were arranged so that each band could work out its own particular phase of the drill at home. Then we got together for a combined practice just before the game. Up to now this system has worked out beautifully, but I must admit it has to be very explicitly detailed.

Our latest attempt to assist a community project by a band show brought us considerably more than local notice, so I am going to describe it in a little more detail. Our local fire department, like many others, has been promoting National Fire Prevention Week with great enthusiasm and success for the past several years. This year, while casting about for some new means of exploitation, the Fire Chief suggested that perhaps the bands could be of some assistance at the football game that came at the end of that particular week. After many conferences and much head scratching, and I might add many thousand turns of the crank of the mimeograph machine, we finally came through with an eight-minute show, having rehearsed about one hour for every minute that we were on the field.

To do the job up right we had the fire department assist us in the flag-raising ceremony, and before the game the firemen gave some life-saving exhibitions and ladder drills that were real thrillers for the crowd. At the between-halves the bands took up the story.

First of all we had on the running track an honest-to-goodness fire truck equipped with sirens, bells, and searchlights. Our Girls' Band marched onto the field and formed the outline of a house; the field lights were dimmed; and while their red hat lights glowed they played the waltz "Sleep, Sleep, Sleep." During this phase of the formation a script was read over the loudspeaker system describing the town so peacefully slumbering under the October moon. And, incidentally, we had the moon too. "But," as the script read, "what is this we see on the roof of the house. Right next to the chimney?" You're right, Brother, it's a fire and a real one, too! (Kerosene-soaked rags in some flower pots.) Bells rang, sirens blew, and the Boys' Band rushed onto the field,

(Continued on page 77)

# MODERN Choral Arrangements

TWO PART EQUAL VOICES

SSA-TREBLE VOICES

SATB-MIXED VOICES

TTBB-MALE VOICES

## Inter-American Series

- |      |   |                        |                                     |
|------|---|------------------------|-------------------------------------|
| 1007 | + | AMOR                   | (Ruiz, Lopez, Skylar-Goudey)        |
| 1006 | + | BESAME MUCHO           | (Velasquez-Goudey)                  |
| 1013 | ⊕ | BAIA                   | (Barroso, Gilbert-Goudey)           |
| 1001 | * | BRAZIL                 | (Barroso, Russell-Stickles)         |
| 1016 | † | GUADALAJARA            | (Guizar-Morgenstern)                |
| 1006 | † | HACE UN ANO            | (Leal-Goudey)                       |
| 1010 | + | MAGIC IS THE MOONLIGHT | (Grever, Pasquale-Goudey)           |
| 1012 | + | STARS IN YOUR EYES     | (Lopez, Ruiz, Greene-Goudey)        |
| 1011 | + | THE THREE CABALLEROS   | (Cortazar, Esperon, Gilbert-Goudey) |
| 1014 | * | TICO-TICO              | (Abreu, Drake-Goudey)               |
| 1019 | + | YOU BELONG TO MY HEART | (Lara, Gilbert-Goudey)              |

## Patriotic Series

- |      |   |                                      |   |
|------|---|--------------------------------------|---|
| 1008 | * | I PLEDGE ALLEGIANCE TO THE FLAG      | (Wrubel-Goudey)                                 |
| 1005 | * | SAY A PRAY'R FOR THE BOYS OVER THERE |   |
| 1002 | * | THE VICTORY MARCH                    | (Magidson, McHugh-Goudey)<br>(Wallace-Stickles) |
| 1003 | * | THE YANKEE DOODLE SPIRIT             | (Wallace, Edwards-Stickles)                     |

## Holiday Series

- |      |   |                                  |                        |
|------|---|----------------------------------|------------------------|
| 1016 | * | 'TWAS THE NIGHT BEFORE CHRISTMAS | (Moore, Webb-Stickles) |
|------|---|----------------------------------|------------------------|

\*—ENGLISH LYRICS ONLY  
†—SPANISH LYRICS ONLY  
\*—ENGLISH & SPANISH LYRICS  
⊕—ENGLISH & PORTUGUESE LYRICS

SOLE SELLING AGENT  
SOUTHERN MUSIC PUB. CO., INC.  
1619 BROADWAY NEW YORK 19, N.Y.

# The Classroom Teacher's Place in Music Education

LLOYD F. SUNDERMAN

---

Dr. Sunderman, head of the music department of the Oswego, New York, Teachers College, tackles a basic problem in the music education field.

---



ONE of the desirable repercussions of the war years is that we music educators are beginning to use common sense measuring sticks in evaluating the quality, quantity, and purposefulness of our work. We should go a step further and evaluate ourselves in relation to the job we have chosen, that being the advancement of music. The results of today's efforts are the finished products of tomorrow, hence we must learn just exactly what relationship should exist between what we are doing and its total effect upon the object of our efforts.

Without question the greatest objective in American music education is *music for every child*. Music for all Americans is most nearly possible in the elementary school, and at that level it can be a dynamic, all-inclusive, destiny-shaping force toward an ultimate American music culture. The apparent indifference of administrators and musicians alike toward this part of the school's music program is amazing. But they are not the only ones to be blamed. Educators alone cannot chart the course which music is to take. Lay leaders must become informed about the music program that is offered in the schools. Boys and girls who receive training in the elementary schools of today become the music consumers of tomorrow, and they should not be deprived of a good music education.

Many problems confront elementary music education. In order to solve those of major importance we should proceed as follows:

1. We must educate school administrators regarding the fundamental importance of employing

trained specialists to teach music to children.

2. Professional music schools must train elementary music specialists who will have a clear understanding of their mission of training *all* students in a good program of democratic music education.

3. Music education, if it is to be made available to all of America's youth, must in the final analysis be a responsibility of the regular classroom teacher. She plays an important part in constructing the foundations for tomorrow's music culture.

4. There must be an adequate rural school music program on a state-wide basis, and state-wide elementary and secondary school music supervision also should be provided.

5. Teacher-education institutions must offer music courses which will give elementary teachers-in-training the required minimum skills for teaching music.

Basic to the improvement of elementary music education are the problems of educating the classroom teacher to teach music and the development of a program for training music specialists at the elementary level.

## Future Cultural Patterns

Elementary music education has made tremendous progress during the past quarter of a century. Improvements have been made in methods, materials, and the actual administrative procedures for conducting the music program. Efforts are now being directed toward making music more appealing to every child. The nation's elementary

school music program is intimately connected with our future cultural patterns, and leadership for promoting a coordinated elementary school music program is needed. Educationally as well as economically we have never produced music to the extent of our capacity. The question naturally arises, "Can the regular classroom teacher meet this challenge?"

Obviously the idea of having the regular classroom teacher teach music to children (with the aid of a music specialist) is an important consideration in this discussion. If music is to become a vital experience to the youth of America, the music program cannot be left entirely in the hands of the music specialist. No music specialist or music supervisor can ever hope to influence the musical growth of the child as does the elementary classroom teacher, whose contact with each of her pupils is continuous. Naturally the classroom teacher knows her pupils as individuals better than any visiting supervisor could, but if she is to assume any part of the responsibility for their musical education her inherent music skills need training. If she teaches in the primary grades she must know how to play the piano. What administrative officer can visualize a kindergarten teacher conducting a modern music program without the ability to play the piano? Then, too, the grade teacher must sing acceptably for her children. This is a relatively simple task which can be accomplished with proper training. She must know how to present folk dances, rhythms, and creative ideas which are appealing

(Continued on page 58)



# MUSIC FOR ALL ...

*Ask to see a  
Boosey & Hawkes  
edition first!*

**BOOSEY & HAWKES, INC.**  
NEW YORK · LONDON · TORONTO · SYDNEY · CAPE TOWN

MARCH·APRIL, 1946

Some of the problems and achievements of our neighbor to the north are surveyed by Mr. Thompson, a Canadian music publisher who has done much to further the musical development of his nation.

## Growth of Music Education in Canada

GORDON V. THOMPSON

ONTARIO is Canada's largest, richest, and most densely populated province. You could tuck away Texas, Pennsylvania, Ohio, and New York State within Ontario's borders and have plenty of room left for New Jersey and Rhode Island. Its population is another matter—by the last census, about that of Missouri or Indiana. There is plenty of room for growth in Ontario, not only for material things but for educational music as well.

The University of Toronto, Ontario's leading educational institution, boasts an enrollment of 10,000 students. One of the most interesting of its numerous buildings is Hart House, home of the world famous Hart House String Quartette and headquarters for musical and dramatic productions. The University has its own band, orchestra, and glee club. The affiliated colleges also have active musical organizations.

A few years ago, one could go through many high schools and universities and not hear a note of music, because music was considered a subject for private instruction and for use in church choirs, theater orchestras, and so on. Now, however, the University provides an Honor Course in Music leading to the degree of Bachelor of Arts. School-teachers of the future who have taken this course will be excellently fitted to teach music in the schools of the province or to become supervisors of music education in the towns and cities of Ontario. Incidentally, the educational authorities in Ontario prefer to pick their music instructors from the ranks of the teaching profession, with regular pedagogical training, rather than from the professional musicians of the province. There are, of course, some notable



exceptions, but that is the general policy.

The Dean of the Faculty of Music is Sir Ernest MacMillan, formerly principal of the Toronto Conservatory of Music and now conductor of the Toronto Symphony Orchestra and the Mendelssohn Choir. Associated with Sir Ernest on the University faculty are Dr. Healey Willan, world-renowned composer, and Dr. Leo Smith, a brilliant cellist as well as an author and lecturer on musical theory.

If Ontario is somewhat behind neighboring states in the development of instrumental music in its secondary schools, it is perhaps the natural result of a curriculum in which her educators prepared students for a university course wherein Latin and Greek were considered vital, but music was ignored. It is different today. Music takes her place in university life; teachers who have majored in music are going out into the schools of the province and the future is bright with promise.

Other universities in Ontario, for

example, Queens at Kingston and Western at London, are keeping step with the progress of music. Western has just established a Music Teachers College under the direction of Max Pirani, who originally came to Canada from England to adjudicate music festivals. Music Teachers College is located on the campus of the University of Western Ontario.

Influencing the development of music from coast to coast in Canada, is Toronto's Conservatory of Music. The Conservatory was founded in 1886 by Edward Fisher, who came from Boston to inspire pioneer Canadians to achieve a higher degree of musical culture. Today the Conservatory is opening up wider and wider areas of service to the youth of Canada under the threefold leadership of Dr. Charles Peaker as executive director, Ettore Mazzoleni, principal, and Dr. Arnold Walter, assistant principal in charge of the new Graduate School.

Since 1919, the Toronto Conservatory has been affiliated with the University of Toronto, and today it sets the keynote for musical culture in Canada. Its courses cover the entire range of music study; its staff is recruited from all parts of the world. Music teachers and performers all over Canada have their A.T.C.M. (Associate Toronto Conservatory of Music—for non-resident students), or their L.T.C.M. (Licentiate Toronto Conservatory of Music—for resident students), or their Mus. Doc. (Doctor of Music) from the Toronto Conservatory. The institution publishes its own series of instruction texts, sends its examiners thousands of miles across the country, and yields an influence of national significance. Now, in its sixtieth year, it has 7,000

(Continued on page 84)

# CONFERENCE EDUCATORS!!

**VISIT OUR EXHIBIT**

**MEET OUR PEOPLE**

**GET ACQUAINTED WITH**

**GAMBLE SERVICE**

WHICH PROVIDES

MUSIC OF ALL PUBLISHERS

HINGED or NOT HINGED

That's YOUR Decision



**GAMBLE  
HINGED MUSIC CO.**

218 So. Wabash Avenue

Chicago, Illinois

# Music in Therapy

REBECCA B. FINEBERG

Miss Fineberg, member of the staff of Detroit Institute of Musical Art, has conducted investigation of the application of music in therapy, a subject of increasing interest.

*Note: The following excerpts are taken from Miss Fineberg's study, "Music as an Aid in the Treatment of the Insane," made at Eloise Hospital, Eloise, Mich.—Editor.*

THE music therapist who works with the insane must have sufficient psychological insight to bring about the desired reactions, and must remember that music alone cannot repair an afflicted mind. However, he can give able assistance to the psychiatrist in the latter's analysis and treatment of the patient.

\* \* \*

There is a wide variation in responses of individuals to musical stimuli. This variation may be due to differences in the emotional nature, musical training, environmental factors, temperament, hereditary endowment, or racial background, since the appreciation of music is not a series of homogeneous reactions and music is not heard as separate tonal entities but in relationship to other notes. Consequently, a composition which one listener might call predominantly "harmonic" might seem to another to have the melodic element regnant, depending on the background of the listener.

However, it is now fairly certain that music affects all hearers in certain specific ways, because of the fact that the individual similarities are greater than the individual differences. A study of the immediate effect of harmony, melody, dynamics, timbre, and rhythm is not wholly possible, as these elements do not occur completely alone but are de-

pended on one another for their *raison d'être*. For purposes of classification, however, the terms "melodic," "harmonic," and so on have been used to imply compositions which are predominantly "melodic" and "harmonic" with a complete awareness, at the same time, of their other musical concomitants.

In the treatment of the neurotic, and particularly the psychotic, patient it is well to remember:

1. That the use of music is a practical, pleasant, and inexpensive method of treatment.
  2. That music can be utilized not only to relieve mental suffering but to improve institutional morale.
  3. That the technique of its use in this connection can be learned readily by adaptable musicians.
- \* \* \*

In our experiments with music therapy in the psychiatric wards and hydrotherapy rooms at Eloise Hospital, Eloise, Michigan, the music employed was divided under the following headings: (1) music predominantly melodic; (2) music predominantly rhythmic; (3) pitch; (4) dynamics (intensity, or degree of loud and soft); and (5) tempo (which perhaps was the most potent element in establishing moods).

Some of the music employed in these experiments was classical and jazz compositions; some was improvisations, predominantly melodic or rhythmic, depending on the experiments being carried on at the time. Usually, only excerpts of the composition were used and repeated nu-

merous times; and only those portions of the piece were employed which fitted into the general mood of the experiment.

\* \* \*

In the hydrotherapy room, some of the patients were being treated by cold packs and others in tubs of warm water, and, as a general rule, were among the most violent patients in the hospital. Many of them considered the hydrotherapy treatments a form of punishment, being particularly averse to the cold pack. Check-ups were made during hydrotherapy treatments both with and without music, so that comparisons might be made and conclusions drawn. Pulse rate and respiration were taken both immediately before and immediately after hydrotherapy. The experimenter played on a piano which was placed in the hall, out of the patients' view, so that they might be affected in no way by her personality or appearance. The patients were of the female sex, both white and black, and their ages ranged from twenty-one to about fifty. Some of them were very taciturn before therapy, making it extremely difficult to elicit any replies to questions. If and when the answer was forthcoming, it generally was given at random and had little relation to the question asked by the experimenter.

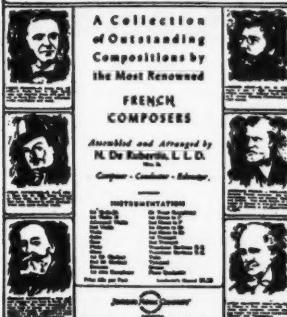
\* \* \*

A considerable amount of the enjoyment experienced in listening to a composition comes from its association in our minds with pleasing events or beloved persons, and when we hear this particular selection these memories are more or less consciously revived. In this experiment (the effect of associative music) associative music such as folk songs which were well known and were associated in the mind of the patient with past events and places was used. For instance, "Three O'clock in the Morning," "Merry Widow Waltz," "America," "Silent Night," "Hail! Hail! the Gang's All Here," "Yankee Doodle," "Dixie," and "Old Folks at Home."

Numerous trials were made during which it was observed that although changes in pulse and respiration rate did occur they were neither very marked nor consistent. However, the

(Continued on page 71)

**FRENCH MASTERS FOLIO**  
FOR  
ORCHESTRA



Conductors Manual 1.25  
All Parts.....Each .60

# The FRENCH MASTERS FOLIO

By Dr. N. DeRUBERTIS

Contains most played compositions by the most renowned French Composers

## For Junior and Senior Orchestras

arranged in an easy grade for high school groups and specially attractive for more advanced performers for concert programs.

Dr. DeRubertis known nationally. A successful teacher of orchestras, arranger, conductor, clinic director and composer, fitting him to compile and arrange these beautiful pieces in such a way as to be most attractive to teacher, students and the general public.

The following are the first two lines of each composition contained in French Masters Folio

1st Violin A      **Marche Russe**      L. DANNÉ  
Moderato e marcato Arr. by N. De Rubertis

1st Violin A      **Grecian Dance**      T. FOUREOURAIN  
From the Suite, "Fêtes Romaines" Arr. by N. De Rubertis

1st Violin A      **Apparition of Phoebus**      C. SAINT-SAËNS  
From the Ballet Alceste Arr. by N. De Rubertis

1st Violin A      **Carmén**      GEORGES BIZET  
Allegro moderato Arr. by N. De Rubertis  
Introduction to Act IV

1st Violin A      **Heroic March**      J. J. RODOLPHE  
Moderato marziale Arr. by N. De Rubertis  
From the Ballet Mireille

1st Violin A      **The Celebration of Spring**      A. THOMAS  
From the Ballet Hélène Arr. by N. De Rubertis

Free

Complete First Violin Part  
Mailed Upon Request

1st Violin A      **Prelude**      C. SAINT-SAËNS  
Allegretto moderato From Orchestra Suite Op. 12 Arr. by N. De Rubertis

1st Violin A      **Habanerita**      P. LACOME  
Allegretto From the Suite Vasconia Arr. by N. De Rubertis

1st Violin A      **Wedding March**      C. N. WIDEN  
Andante Arr. by N. De Rubertis  
From the Suite, "Conte d'Avril"

1st Violin A      **Excerpt**      C. SAINT-SAËNS  
Adagio Arr. by N. De Rubertis  
From the First Movement Symphony No. 1, Op. 8

1st Violin A      **Berceuse**      J. VANNET  
From Dan Cesar de Barri Arr. by N. De Rubertis

1st Violin A      **Christmas Day**      J. FRANCK  
Slowly Arr. by N. De Rubertis  
From the Organum

### INSTRUMENTATION

1st Violin A	1st Bb Clarinet	1st Trumpet
1st Violin B	2nd Bb Clarinet	2nd Trumpet
Alto Violin	Bassoon	Trombone Baritone B. C.
2nd Violin	1st Alto Saxophone	Trombone Bassoon T. C.
Viola	Bb Bassoon	Tuba
Cello	1st Horns in F	Timpani
Bass	2nd Horns in F	Drums
Flute	1st Horns in E♭	Flute Conductors (Manual)
Oboe	2nd Horns in E♭	Conductor's Manual, \$1.25
		Price 60¢ per Part

PUBLISHERS  
**JENKINS MUSIC COMPANY**  
KANSAS CITY, MO.

**N**OW FOR the first time the City of Los Angeles formally, officially has music in its soul."

So declared Mayor Fletcher Bowron of Los Angeles, following the creation of the Bureau of Music as an important phase of the city government. With the inspiration and wholehearted support of Mayor Bowron, Los Angeles has joined the nation in widespread development of music activities, and already is well on its way to "nurture, promote, sponsor, and coordinate public interest in music in all of its phases, and advance the standing of the city as a musical center" as prescribed by ordinance.

The Bureau of Music was established as a department of the Municipal Art Commission, of which Harold W. Tuttle is president. Lester Donahue, a nationally known concert pianist and vice-president of the Commission, is in charge of music activities. J. Arthur Lewis, who long has been identified with music in Southern California, serves as Music Coordinator. For the past eleven years Mr. Lewis has been director of the Los Angeles Civic Chorus, which is also sponsored by the city. He was a member of the University of Southern California's Music Department for nine years, and won international recognition as the organizer of the famous 1932 Olympic Chorus.

To counsel with the Art Commission, a Citizens Advisory Committee for Music, composed of prominent musically minded citizens and leaders in the musical field of Los

**L. to r.: Harold Tuttle, Mrs. Thilo Becker, and Mayor Fletcher Bowron. Lester Donahue at the piano.**



## Los Angeles Bureau

### of Music in Operation

HERBERT FOSTER

In Los Angeles, music education forces and community organizations are cooperating in the development of a far-reaching plan for community music activities.

Angeles, was appointed by the mayor. Monthly meetings are held to discuss plans for the musical development of the city.

The city-wide program of the Bureau of Music is a gigantic one with a threefold purpose: (1) to make Los Angeles one of the truly important cultural centers of the world; (2) to bring to the average citizen, to the children of the community, growing girls and boys, greater music appreciation; and (3) to combat juvenile delinquency and break down the barriers between races and creeds. As part of this program, the Bureau of Music will assist in the musical organization of thirty or more communities in the city. Through the coordinating council of each community, a local sponsoring committee is formed. This committee is composed of representative and interested citizens who will meet the Music Coordinator of the Bureau once a month and aid in the development of a youth chorus and instrumental group of teen-agers, an adult chorus, and a "community sing," which will bring together the family groups or anyone else wishing to attend. The various coordinating councils will provide the meeting place for rehearsals and will handle the details of registration, membership, and attendance.

The over-all plan of the Bureau of Music is to keep in touch with all these groups after they have been organized, encouraging them to function in and for their own community as they wish, but still

with the feeling of being an important part of the Bureau as a whole, so that on special occasions all these choral groups may be brought together in massed participation in the Los Angeles Memorial Coliseum or the Hollywood Bowl.

In charge of each of these choral groups throughout the city is a supervising conductor, paid by the City of Los Angeles, who assists in the organization work and stays with the group until it is well under way under the director assigned, and thereafter supervises and helps when needed.

This program is one of musical participation without individual expense, sponsored by the city of Los Angeles. It is strictly "music for the people performed by the people."

Although of primary importance, the threefold plan discussed above is only one of the functions of the Bureau.

A City Employees' Symphony Orchestra has been organized and is now functioning. From a small group of ten, the Orchestra has grown to a membership of fifty, with new members joining each week. It is planned to make this symphony orchestra one of the finest of its kind in the country.

An All-City Boys' Band, sponsored by the Police Department, is in the process of formation, as is also a plan for a Fife and Drum Corps for boys of teen age and younger.

It is planned that All-Nations Folk Music singing and dancing groups will be organized through-

out Los Angeles. With its background of Spanish and Mexican tradition, and its large Latin American population, Los Angeles will present in the Plaza of the city, the original site of the "Pueblo" of Los Angeles, La Fiesta de Amistad, or the Festival of Friends. This Fiesta will be followed by a series of concerts in the Plaza, which has become the mecca for gatherings of Latin Americans. But many other countries are represented in Los Angeles, and it is the intention of the Bureau of Music to develop musical groups and festivals in the different sections of the city, thereby giving all nationalities an opportunity to participate and enjoy their native dances and songs in their own way.

Music therapy occupies an important place among the activities of the Bureau of Music. Owing to the broad scope of this subject and its highly scientific nature, it is being studied very carefully with a view to establishing a chair of music therapy in one of the universities in Los Angeles.

The Bureau of Music's first public activity took place on the steps of City Hall Sunday afternoon, May 6, 1945, when it officially opened National Music Week in Los Angeles. At that time a program was presented which included such personalities as Jeanette MacDonald, star of stage and screen, Cornel Wilde, of "A Song to Remember," and Walter Cassel, of the Los Angeles Civic Light Opera Company. The highlight of the program was the presentation of a massed Boys' Chorus of 200 voices, ranging in age from six to sixteen, in several outstanding numbers which demonstrated to the satisfaction of all concerned one of the main purposes of the Bureau—to combat juvenile delinquency with music.

#### Importance of Schools

Foremost among the pillars of music in America are the nation's schools, and recently this fact was demonstrated quite forcibly in the schools of Los Angeles. Under the sponsorship of the Music War Council of America, represented by William H. Richardson, California

(Continued on page 66)

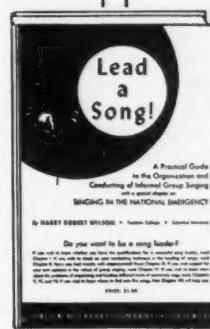
## *Put these to work for you!*

### LEAD A SONG!

Here is a manual based on the practical experiences of Dr. Harry Robert Wilson of Teachers College, Columbia University. It is directed at the problems of the community song leader, and specific helps are given by the author to solve these problems. This book has become an indispensable part of many music directors' equipment. It shows how to organize and put over informal group singing successfully. It tells what to do. It tells how to get any assembly to sing for the fun of singing. It is specific. It is practical. It is inspirational. Use *LEAD A SONG!*, and your community singing will be more successful.

*LEAD A SONG!* is plentifully illustrated with conducting diagrams and examples of songs.

\$1.50 a copy, postpaid



### THE SCHOOL MUSIC CONDUCTOR

Paul Van Bodegraven and Harry Robert Wilson give you the down-to-earth procedures which bring successful results in organizing, teaching, and conducting music. Pointers on score reading; how to build up-and-coming musical organizations; successful rehearsal plans; how to present well-balanced programs; suggestions for grading, stimulating and holding student-interest; and many other activities and duties of the conductor are discussed in detail. There are chapters on the Technic of the Baton, Factors in Interpretation, The Concert, Competition-Festivals, and many others which solve the problems of the choral and instrumental conductor.

\$2.00, postpaid



### HOW TO TEACH MUSIC TO CHILDREN

Invaluable plans and suggestions for the classroom teacher in the elementary grades and particularly in ungraded schools. The book is chock full of ideas, hints, plans, songs, and music fundamentals of great assistance in helping the lesser-experienced teacher present music to children so that it is understood and appreciated. In addition to all this, the book provides nearly 100 songs with which to carry out the plans presented.

\$1.50, postpaid



Copies will be sent on approval to music educators.

**HALL & MCCREARY COMPANY**

*Publishers of Better Music*

438 S. Wabash Avenue

Chicago 5, Ill.

## SPOUSE

(Continued from page 11)

thereafter think of depriving himself of its pleasures. This is equally true of the small minority who possess marked talent, and the large majority of students whose vocation will be in other fields than music. Thus, if a young man finds his economic security best guaranteed by a job in industry, to which he may or may not be partial, his special interest, whatever that may be, will now become his hobby, and he may well relieve the tedium of the day's work by building toy airplanes, investigating the idiosyncrasies of the ladybug, or playing the flute evenings.

Now in my home town we have been so thoroughly occupied by the twelve-year job heretofore mentioned, that we have not had time to sally forth after ex-students, breathe down their necks with deep devotion, and insist upon their giving immediate evidence of their culture by regimenting themselves into symphony orchestras and *a cappella* choirs. We have assumed instead that, if they wanted to, they would do their own organizing in their own way and in their own good time, if, when, and as the spirit moved. Our feeling has been that if music is indeed the powerful force, the emotional outlet, the potent morale builder that we have cracked it up to be, it should be able to lift its head a little by virtue of its own properties, even if we are not on the spot to see it.

A cursory examination of the local scene seems to justify our assumption. I do not mean to imply that any time you alight from a train here you will instantly be greeted by a brass band of alumni who could not down the impulse to make music. However, music is being made all over the city by a countless number of individuals and many organizations, and *not* because of postgraduate shots in the arm by the public school music faculty.

Ours is a city of many churches and, consequently, of many church choirs. Whose voices do you hear when they sing to you? Why those of present and former students in our school choirs. Hundreds of them. Who are the conductors? In many instances our student leaders of the immediate past. We observe the in-

dustrial singing societies, and there are many of them here; our former students are prominent in them. There is an Intergrad Choir and an Apollo Club (at the moment in abeyance because of the war, but with their organization intact), both entirely spontaneous in every sense. There was no pressure or even suggestion from the music department. The Rochester Community Choir boasted the largest membership of any choral club in the country some months ago—around one thousand members. Spontaneous. The Rochester Oratorio Society lately presented "Messiah" as its first performance. Its membership? Around two hundred and fifty, mostly former high school singers from here or elsewhere. Its leader? A former local high school and music school student. Its sponsors and backers? The Junior Chamber of Commerce, also only recently students in our schools.

### Instrumental Results

On the instrumental side we find our ex-students in small orchestras, dance bands, or in many cases in the large professional orchestras. The Rochester Philharmonic Orchestra shows us about 14 per cent former members of our public school orchestras. A glance at the roster of the Washington, D.C., orchestra reveals almost as large a percentage of Rochester youth, former students in our school orchestras. Others are found in name bands, important symphonic societies, and on the radio the country over. In none of these cases did the music teachers in our schools find it necessary to practice postgraduate needling. So both the unusual and the commonplace talent have shown us that the love of music has persisted long after graduation, which is what I claim to be a normal expectation. It is doubtless the outcome in any community where music has been a happy experience of school days.

The Music Guild Orchestra, mostly former high school students now in industry, meets one evening each week at one of our high schools for a two-hour rehearsal, and presents at least one concert a year for the public.

If, on the contrary, music has been a rigid scholastic experience for youth in the formative years, or

has been ill-taught, or taught in a niggardly way, look for no adult music making.

A high school principal in an eastern city recently visited a choir period in his school to observe the lesson. He heard some unusually good singing, but noticed that there was a lot of laughing too. As he was leaving the room, the teacher asked whether he cared to comment on what he had heard. "Well," said he, "education is said to be a painful process. You have been having such a good time that I wonder whether you are being educated." Everybody whooped. If they hate it in high school, they will hate it afterwards. Conversely, if they love it in school, they will want it in later life. My advice to music teachers in our schools is to ponder the implications of that statement, and stop being worried about what your students, after graduation, may or may not do about music.

There is another reason why music teachers should not necessarily accept responsibility for a civic music program. They are doing a full-time job in their schools and should not be expected to do another on top of it. The music teacher needs her evening hours for rest, recreation, and study if she is to remain an efficient teacher. She, or he, should not be expected to get out right after dinner and prosecute the cause of music in the civic scene. Nor should she, or he, feel a criminal cringe at ducking it. I say let music function, don't stand behind it and push.

## WARREN

(Continued from page 43)

ton. Both these cities support a symphony orchestra, but for many years opera was considered out of the question for either of them. Then, through radio, interest and enthusiasm were gradually awakened. Letters of appreciation after the Saturday afternoon broadcasts, and annual subscriptions to the opera through the Metropolitan Opera Guild bear witness to this interest. The more fortunate people of Seattle journey to San Francisco every year to hear the opera there, while

residents of Dayton go over to Cincinnati to hear the Zoo Operas every summer. Surely these same citizens would rally to the cause of forming their own opera company. Of course not every town and hamlet need organize one, but Dayton, to continue this example, could combine resources with Columbus, Athens, Hamilton, and half a dozen other towns. Annual seasons of several weeks of opera could be given in each of these places, using the same company. Should the company be entirely or in part supported by the state, with each town contributing a share, a tour of several months could be arranged on a state-wide plan. A similar arrangement could be made in many states. Texas, for instance, has an enthusiastic and music-loving public, several orchestras, and many cities of considerable size and wealth which might combine to support a really first-rate opera company. In almost every state, these conditions exist.

### Local Responsibility

When the Metropolitan Opera Company makes its annual tour, the S.R.O. sign is out—whether the performance is in Boston with its musical traditions, or in Milwaukee, far from the great musical centers of the country. Surely this is indicative of the increasing love and knowledge of opera throughout America.

The responsibility for starting civic opera companies rests with the citizens. Music clubs, orchestra committees, or even leading radio stations have organizations ready-made for establishing the company and raising the funds for it. Once begun, the companies would soon be virtually self-sustaining. With a guarantee of a set amount of money, whether from the public or from state appropriations, running expenses could be met. Prices should be scaled to the average purse, with perhaps a special block of tickets set aside for auction at high prices to supplement the receipts. There is no reason why opera should not be managed in an efficient and businesslike way. The years of rich patron support of artistic projects are over, and the sooner we reorganize our musical activities on practical lines, the better assured will be our future as a cultural nation.



# Introducing

## BANDMASTER'S LIBRARY OF TRAINING SOLOS

by  
**FORREST L. BUCHTEL**

This is not just another **new**. It comprises two new series, the **SUCCESS**, Grade 1, and the **PEERLESS**, grade  $1\frac{1}{2}$ —easy melodious and familiar solos with every consideration for the new student.

Teachers of both private students and group classes will find these stimulating solos a boon to student interest and progress. Every bandmaster should have a **complete** set on hand.

<b>Bb CLARINET</b> Success Series Caissons Go Rolling Marines Hymn Gypsy Baron Waltz Janus Waltz Gay Nineties Waltz  Peerless Series Melody in F King's Jester Waltz Novlette Merry Makers	<b>CORNET or TRUMPET</b> Success Series Caissons Go Rolling Marines Hymn My Buddy Waltz Gladiator  Peerless Series Cielito Lindo Fortune Hunter Poem Lucky Day
<b>Eb ALTO SAXOPHONE</b> Success Series Caissons Go Rolling Marines Hymn My Buddy Waltz Crown Prince Waltz  Peerless Series Cielito Lindo Poem Cynthia Lucky Day	
<b>TROMBONE-BARITONE B.C.</b> Success Series Caissons Go Rolling Marines Hymn Intermezzo Crown Prince Waltz  Peerless Series Argonaut Waltz Cielito Lindo Young Jackanapes May Moon	

Each solo 40¢

**Order a complete trial set on approval!**

**New releases in the Neil Woodwind Series**

<b>Bb CLARINET &amp; PIANO</b>
Romanza—Hosmar-Wahn ..... .75 Concertino—Weber-Wahn ..... .75 Adagio-Tarantella—Cavallini-Wahn ..... .75 Waltz Fantasy—Mozart-Wahn ..... .75
<b>WOODWIND QUARTETS</b>
Dark Eyes (4 Clarinets)—Arr. Yoder ..... 1.00 Clurumba (4 Clarinets)—Yoder ..... 1.00 Jericho (4 Saxophones)—Arr. Yoder ..... 1.00
<b>WOODWIND QUINTETS</b>
Menuet—Mozart-Wahn ..... 1.00 Menuet and Rondo—Balay-Wahn ..... 1.00 Prelude for Quintet—Lafebvre-Wahn ..... 1.00

**Request approval copies**

**NEIL A. KJOS MUSIC CO., Publishers**

14 W. LAKE ST. CHICAGO 1, ILL.

# KREISLER

*His famous melodies may be obtained as solos for practically every instrument; for instrumental ensembles; for band and orchestra.*

## LIEBESFREUD

(Love's Joy) in 20 arrangements

## LIEBESLEID

(Love's Sorrow) in 17 arrangements

## CAPRICE VIENNOIS

in 13 arrangements

## MIDNIGHT BELLS

(Heuberger) in 14 arrangements

## THE OLD REFRAIN

in 16 arrangements

## RONDINO

on a theme of Beethoven—in 10 arrangements

## SCHON ROSMARIN

(Fair Rosmarin) in 17 arrangements

## TAMBOURIN CHINOIS

in 6 arrangements

*And these vocal solos are arranged for chorus also:*

## THE WHOLE WORLD KNOWS

(Caprice Viennois) SSA

## MIDNIGHT BELLS

(Heuberger) SSA and SATB

*We do not sell music at retail, but you may see or buy these and other Foley prints at your accustomed music store.*

## CHARLES FOLEY

67 West 44 St., New York 18

## SUNDERMAN

(Continued from page 48)

and worth while to the child. In order to coordinate these basic physical acts of music, the grade teacher must have a rudimentary knowledge of the techniques used for their effective presentation, for in the primary grades she is in a strategic position to offer frequent music lessons, and that is very important. This ever-present, on-the-spot type of guidance can come only under the direction of the elementary teacher.

Not enough trained music specialists are employed in the elementary music education area. Boards of education, school administrators, and the general public have not been fully educated concerning the importance of special elementary school music teachers. The blame rests not only with these groups, however. It is the duty of American music educators to conduct a vigorous campaign to convince laymen of the importance of elementary music education.

There has been a recent tendency to emphasize a program of elementary school music which combines the efforts of the classroom teacher and the music supervisor. There are still countless numbers of elementary schools that do not employ special music teachers. Their administrators like to feel that their classroom teachers are qualified to handle all the necessary music instruction. They insist that the principal job of the music specialist is to coordinate the music program with the over-all curriculum program.

Many schools throughout the country are suffering musically because of the present shortage of properly trained music supervisors. Thousands of children in schools in all parts of the country are receiving no planned instruction in music. Many other thousands are being poorly taught by teachers who themselves have had little music training. Herein lies a great challenge to the forces of music education.

The music education of elementary classroom teachers may be improved by: (1) more and better music courses in elementary teacher-education institutions, and (2) greater emphasis upon elementary music supervision in those colleges and conservatories that offer major courses in music education.

The present practices of most schools that train elementary teachers are very discouraging. Their students are usually offered a course in "rudiments of music" which yields four or six semester hours of credit and lasts thirty-six weeks. This meager offering is for people who do not hope to achieve musicianship. Many of them have had limited music instruction in the elementary grades and high school.

The provision of additional music courses in the general elementary education field is basic to the problem at hand. All of the music teaching that should take place in the classroom cannot be done by one music specialist. Neither can the music specialist hope to provide sufficient and satisfactory after-school and evening classes to train these teachers adequately after they start their teaching duties.

## Few Qualifications

In institutions that train elementary school teachers there are few if any qualifications and requirements which must be met by students before they are admitted and assigned to music classes. Students with varying degrees of musical aptitude and knowledge are enrolled in classes with individuals who have had no elementary or high school music training. In a recent study of 700 freshman students who entered six state teachers colleges in New York state to equip themselves for elementary classroom teaching, it was found that 45 per cent of them had received no music education in grades one to eight and that 75 per cent of them had been given no regular music instruction in high school. These facts leave little room for doubt concerning the responsibility of the authorities who determine the training program for these prospective elementary school teachers.

The state teachers colleges in New York that train elementary school teachers do not differ greatly from those in other states. The duration of their music courses is thirty-six weeks, during which the class meets three times per week. In addition, a limited number of elective music courses is offered—rarely more than two—with a total of not more than four or six semester hours. It is apparent that the institutions that

train these teachers must assume greater responsibility for developing a more adequate music education course than is generally offered today. They must provide opportunity for otherwise well-equipped teacher candidates to broaden their limited music backgrounds and to improve their skill in teaching music to children.

We need a more directly focused music program to deal with a dynamic individual-centered philosophy of music education. In a society in which the individual feels the need to expand his emotions and creative impulses, the school music program must offer him a lively, stimulating sequence of joyous music experiences.

More music education does not solve the problems of increased mass appreciation. It merely creates new ones. Educators must deal with the utilization of music made available through public channels. In rural and semi-rural regions there is great need for support of public and community music education. But this is not enough. The responsibility for instilling a permanent love for good music within children devolves upon the grade teacher. It is she who, if properly trained musically in our elementary teacher-training institutions, will influence daily the musical growth of her pupils.

### MARTINSON

(Continued from page 25)

At rehearsals Mr. Wilhousky is a conductor rather than a teacher. There are no statements or reminders that "Here is something that you should do with your own school orchestra." The atmosphere is that of a professional symphony orchestra. The members of the orchestra are entirely away from classroom problems. They are letting music do to them what they say music should do to their pupils. Fair enough. The two hours of weekly rehearsal give them a lift. And all evening they talk, make noise, lose their music, play sour notes, and come in on the wrong cues just as their own pupils are going to do the next day. What a nice way for a teacher to spend an evening!

# The Foundation To Good Musicianship

FOR TEEN-AGERS AND OLDER BEGINNERS

## The MacLACHLAN PIANO BOOK

Price, One Dollar

### MacLACHLAN-AARON PIANO COURSE

Books I, II, III  
Each, 85 cents

### THE MACLACHLAN FOURTH PIANO BOOK

Price, One Dollar

A foundational work which is inclusive, simple and practical. The authors have crystallized in this course their successful ideas of twenty years experience in teaching piano.

### THREE Rs IN MUSIC

Reading, Writing, Rhythm

By  
FISH AND MOORE

Price, 75 cents

All the essentials of elementary music study are clearly and concisely presented. Valuable for learning notation and as a basis for first year harmony.

## Student Piano Concerti

With 2nd Piano Part or High School Orchestra Accomp.

CONCERTO in C Major.....	by Howard Kasschau
CONCERTO in F Major.....	by Helen Boykin
CONCERTO IN C Major.....	by Jean Williams
CONCERTO in A Minor.....	by Jean Williams
CONCERTO in F Major.....	by Jean Williams

All Within Third Grade of Technical Difficulty

— Prices —

Each Concerto (With 2nd Po. Pt.).....	\$1.25
Orchestra Parts .....	Ea. .25
Organ or Harmonium Parts .....	Ea. .50

### For: TWO PIANOS — FOUR HANDS

CHOPIN—Polonaise (Theme) .....	.60
GRIEG—Concerto (Theme) .....	.60
MOZART—Minuet in D Major.....	.75

Arranged for the Third Grade by

ERIC STEINER

Copies Obtainable at Your Music Store or from

**SCHROEDER & GUNTHER, Inc.**

— MUSIC PUBLISHERS —

6 EAST 45th STREET

NEW YORK 17 N. Y.

# RUBANK

MODERN

## instrumental methods and studies

A new series of world famous methods and studies revised and adopted for modern usage. . . .

Based upon materials contained in renowned teaching texts these recently issued editions bring these outstanding masterworks of instrumental literature within the practical effective scope of present day teaching techniques and procedures. . . .

**MODERN KLOSE-LAZARUS**  
Comprehensive Course for Clarinet by Harvey S. Whistler \$1.00

**MODERN ARBAN-ST. JACOME**  
Comprehensive Course for Cornet or Trumpet by Harvey S. Whistler ..... 1.00

**MODERN ARBAN-ST. JACOME**  
Comprehensive Course for Trombone or Baritone by Harvey S. Whistler ..... 1.00

**MODERN HOHMANN-WOHLFAHRT** Beginning Method for Violin by Harvey S. Whistler. .60

**MODERN PARES** Foundation Studies by Harvey S. Whistler. Published for:  
Clarinet ..... .60  
Cornet or Trumpet ..... .60  
Saxophone ..... .60  
Trombone or Baritone ..... .60  
Flute or Piccolo ..... .60  
French Horn, Eb Alto or Mellophone ..... .60  
Oboe ..... .60  
Tb Bass ..... .60

### New Issues of Note

**ELEMENTARY METHOD FOR TYPANI** by Harvey S. Whistler. An excellent addition to the popular Elementary Method Series ..... 1.00

**ESSENTIALS OF ELEMENTARY MUSIC THEORY** by George Rushford. An easily comprehended and thoroughly complete course of instruction in basic music theory ..... .50

**INTRODUCING THE POSITIONS** for Violin, Vol. 2, by Harvey S. Whistler. A methodical step by step introduction to second, fourth, sixth and seventh position playing utilizing the same procedures contained in the first volume of this method. .... .50

★  
**RUBANK, INC.**

CHICAGO 12, ILLINOIS

## GOLDMAN

(Continued from page 13)

As a matter of fact, we found that many bands had members who could barely produce a sound on their instruments, had no knowledge of music, and could not read it. In order to have good bands, we must have capable players and experienced and trained bandmasters. Frankly, I do not see how we are going to get better bandmasters until Congress sees fit to commission them. This to me is the key to the situation. No band is ever better than its leader. When the Bandmaster is commissioned there will be an immediate upswing in musical standards and *better and more* musicians will be attracted to the service.

Time after time we were told that competent musicians were driving trucks, guarding postal and other installations, *ad infinitum*. In one instance we found that a certain division band had not played or rehearsed together for three months. Instead, the bandmen were cleaning up filthy Japanese buildings and latrines, doing guard duty, mess detail, loading trucks and numerous other non-musical tasks. Naturally the men became discouraged and disgusted, and had lost their desire to perform musical duties. In one instance, a leader had been threatened by an overbearing commandant who said that he was "out to get him."

It was refreshing indeed to visit a division where the Commanding General took a genuine and personal interest in the band and its members. He knew them by name and ability, and allowed them adequate time for rehearsal and practice. In fact he did not permit them to indulge in any but musical activities. This is a unique instance in the army, and one that should be encouraged. This particular band had been reduced recently, but he assured me that he would again have a large, good band, if that is at all possible under present conditions.

It is indeed a sad commentary on our lack of musical pride and vision that the only musical organizations worthy of the name in the Pacific Theater are the Philippine Army Band (of one hundred excellent players), the Manila Symphony Orchestra, the Nippon Symphony Orchestra, the Tokio Philharmonic Orchestra, and the Tokio Metropolitan Band. Our bands in comparison are lacking the proper instrumentation, the proper number of players, the proper repertoire of music; and in many instances their instruments are inferior.

Besides all these serious drawbacks our bands which are already too small for effectiveness must be transformed into jazz and swing bands through having some of the men double on two instruments. This is a serious mistake and works to the complete detriment of Army Bands. Jazz band and regular band style playing are too far apart and cannot be reconciled to each other under any circumstances. There is no conceivable reason why the United States should not develop the finest Army Bands in the world.

It is humiliating to realize that the people of those countries now occupied by our military forces can judge us only by the

thoughtless men who frequent low dives and openly consort with women in night clubs, disorderly houses, and in the streets. A regular series of good band concerts would help greatly toward the eradication of some of those evils. During our tour of the various camps it was proven conclusively that the G. I.'s want, need, and appreciate music of the better sort (both classical and popular). They showed their approval in an uncertain manner by applause, shouting, whistling, and stamping.

General Eichelberger expressed to me his concern for the need of fine large bands with which to impress the Japanese people of the fact that there is a cultural side to America which is not indicated by what they see all too frequently in the streets.

General Swing and General Dorn agreed to this point and suggested that concerts be provided for the conquered peoples as well as for our own boys. Our army cannot expect, nor will it have competent, well-organized, properly balanced bands until a system of administration and training is established which will insure our nation the kind of musical representation it should have.

Upon my return to the United States, I feel it my duty as a self-respecting citizen to make every effort within my power to help bring about the musical reforms within the Army for which you have so long striven.

I want you to know and feel that I appreciate and respect the fine work you have done and are still doing for the advancement and betterment of Army Bands. I know of no one who has a more complete and valuable grasp of the situation. You are the man who knows the complete details of what is lacking, and what remedies are necessary. You have devoted years of careful study to this musical problem. You understand the subject from both a practical and a musical standpoint because you have been affiliated with bands all your life, and have served as a bandmaster for many years. I sincerely hope your report to the government will bring about the necessary musical reforms.

If I can be of any service to you in your efforts for reform, or, if I can serve the administration in any way toward improving Army Band conditions you have but to call upon me.

I want to take advantage of this opportunity, too, of thanking you for the many courtesies extended on this trip, and for having been so considerate of my welfare. It was a pleasure and an honor to have been associated with you in this project.

With kind greetings, I am,

Sincerely yours,

(Signed) EDWIN FRANKO GOLDMAN

## KELLOGG

(Continued from page 37)

There is special significance in the fact that the usual formula has been reversed. All too often the person in charge of music education has little to say concerning the content or

structure of the programs for children's concerts. But here is an instance in which the entire planning and execution of the program are in the hands of a music educator and his associates. Not only that, a music educator is conducting the members of one of the world's great orchestras.

In planning his programs Mr. Wersen has access to the Fleischer Library, one of the greatest and most extensive collections of orchestral music in existence. He has reasonably adequate rehearsal time with the orchestra. Therefore, the programs presented can include many unusual items, selections that are of particular interest to young audiences. This is in contrast to many children's programs that are made up entirely of selections that are in any orchestra's "standard" repertory and which can be performed without need for rehearsal.

### Careful Preparation

The mechanics of the Philadelphia programs are simple. Broadcasting requirements assure concise, direct comments and prevent the idle extemporaneous chatter that often marks concert-hall children's programs. Scripts are carefully prepared and rehearsed. Background information and atmosphere are provided through comments of a master of ceremonies announcer, with the assistance of Mr. Wersen and several school pupils who usually take part in the discussion and present their viewpoints. Short dramatic episodes are introduced at strategic points. Costumes, rare instruments, and similar properties are brought onto the stage to be viewed by the auditorium audience and described to the radio audience. Various departments of the board of education lend their assistance in developing these features. But, generally speaking, talk is held to a minimum and *music is the thing*—music skilfully performed by top-flight musicians under the direction of a man familiar to the pupils as one who visits their classrooms and conducts their musical organizations.

Professional music activities of the community and music education in the schools are coming closer and closer together. We need more and more of this kind of thing that is happening in Philadelphia.

★  
**Something to Shout About!**  
SEE THE NEW  
**FILLMORE CO-OPERATIVE CONCERT BAND BOOK**  
A NEW COLLECTION OF 16 MOST FAMILIAR AND POPULAR MASTER COMPOSITIONS

*Arrangements by AUGUST H. SCHAEFER*



- ★ Fully instrumented for the medium and advanced bands.
- ★ Augmented with instrumentation (for all sections) of books for the junior and less advanced players.
- ★ Major feature enables bandmen to render a concert combining the senior and junior groups.
- ★ Should you have no junior worries, then "Co-operative Book" will register and satisfy a concert program of Symphonic proportion.

### CONTENTS

Titles	Composers	Titles	Composers
JEWELS—INTRO: Beautiful Dreamer and De Camptown Races	FOSTER	THE C SHARP MINOR PRELUDE	RACHMANINOFF
GEMS—INTRO:		LARGO	HANDEL
1—Pirates Chorus, "Pirates of Penzance" (Hail Hail)		ANNIE LAURIE, by Scott (for Brass Choir), and "The Palms," by FAURE	
2—A Wondering Minstrel (Mikado)		BLUE DANUBE, Waltz	STRAUSS
3—For He Is an Englishman (Pina-for)	SULLIVAN	SUMMER EVENINGS (Soirees D'ete), Waltz	
MARCH TRIOMPHALE (Huldigungsgeschwadl) from "Sigurd Jorsalair"	GREIG	DREAM OF LOVE (Liebestraum), Waltz	WALDTEUFEL
ALLEGRO AND GALOP, from "Bohemian Girl"	BALFE	WALTZ OF THE FLOWERS (Valse Des Fleurs) from "Nutcracker Suite," LISZT	
HEAVENS ARE TELLING, THE—from "The Creation"	HAYDN	FINALE OF THE OVERTURE "Orpheus"	TSCHAIKOWSKY
SPANISH DANCE	MOSKOWSKI	KING'S PRAYER AND FINALE, from "Lohengrin," OFFENBACH	
INTERMEZZO—Agnes Dei, from "L'Arlésienne Suite"	BIZET		WAGNER

### REGULAR INSTRUMENTATION

Db PICCOLO	Bb TENOR SAXOPHONE	FIRST TROMBONE, Bass Clef
C FLUTE	EB BARITONE SAXOPHONE	SECOND TROMBONE, Bass Clef
Eb CLARINET	Bb BASS SAXOPHONE	THIRD TROMBONE, Bass Clef
FIRST Bb CLARINET	CONDUCTOR (Bb Cornet)	FIRST and SECOND TROMBONES, Treble Clef
SECOND Bb CLARINET	FIRST CORNET (Solo)	BARITONE, Treble Clef
THIRD Bb CLARINET	SECOND CORNET	BARITONE, Bass Clef
ALTO CLARINET	THIRD CORNET (1st Trumpet)	BASSES
BASS CLARINET	FOURTH CORNET (2nd Trumpet)	DRUMS and BELLS
OBOE	FIRST Eb HORN (Alto)	TYMPANI
BASSOON	SECOND Eb HORN (Alto)	CONDUCTOR'S SCORE
Bb SOPRANO SAXOPHONE	THIRD and FOURTH Eb HORNS (Alto)	
FIRST Eb ALTO SAXOPHONE		
SECOND Eb ALTO SAXOPHONE		

### AUGMENTED INSTRUMENTATION

FOR THE "JUNIOR" OR LESS ADVANCED PLAYERS

Db PICCOLO (Junior)	BASSOON (Junior)	TROMBONE, Bass Clef (Junior)
C FLUTE (Junior)	Bb SOP. SAXOPHONE	BARITONE, Bass Clef (Junior)
Eb CLARINET (Junior)	Eb ALTO SAXOPHONE	BARITONE, Treble Clef (Junior)
Bb CLARINET (Junior)	Bb TENOR SAXOPHONE	BASSES (Junior)
Eb ALTO CLARINET (Junior)	(Junior)	DRUMS and BELLS (Junior)
Bb BASS CLARINET (Junior)	Bb CORNET (Junior)	
OBOE (Junior)	Eb HORN or ALTO (Junior)	

PRICE — EACH BAND BOOK (March Size) ..... .35  
CONDUCTOR'S BOOK (Octavo Size) ..... \$1.00

Send for the free Sample Cornet Book

**FILLMORE**

MUSIC  
HOUSE      528 Elm St.  
CINCINNATI 2, OHIO

## Classified Operettas

To be certain with each rise of curtain, give a Hoffman Operetta!

### ALL BOYS

Peanuts and Pennies.....	Grade School	.60
Treasure Island.....	Grade or Jr. H.	1.00

### ALL GIRLS

Beauty Contest .....	H.S.	1.00
Big Day (One Act) .....	H.S.	.75

### CLASSIC FOLK LORE

#### FOR THE GRADES

Adventures of Pinocchio .....	.75
Cinderella's Slipper .....	.75
Evangeline (Cantata) .....	Grade or J.H.
The Magic Beanstalk .....	.75
Magic Piper .....	.75
Rip Van Winkle .....	.75
Snow White and the Seven Dwarfs.....	1.00
Tom Sawyer .....	or Jr. H.
Treasure Island .....	or Jr. H.

### COSTUME EXTRAVAGANZAS

An Old Spanish Custom .....	H.S.	1.50
Belle of Bagdad .....	H.S.	1.50
Bitter-sweet Anne .....	H.S.	1.50
Hats Off! .....	H.S.	1.25
Liberty Lane .....	Grade or Jr. H.	1.00
Saucy Hollandaise .....	Jr. H.	1.00
White Gypsy .....	Grade or Jr. H.	1.00

### FAMOUS COMPOSERS

An Old Kentucky Garden (Foster) .....	H.S.	1.25
Magic Fiddle (Paganini) Grade or J.H.	1.00	
White Gypsy (Brahms) Grade or J.H.	1.00	

### MARIONETTE SHOW

Punch and Judy—Grant-Schaefer .....	Grade	.75
MINSTREL SHOW Georgia Jubilee Minstrel .....	H.S.	1.00

### MODERN HIGH SCHOOL HITS

And It Rained—Clark and Lee .....	1.25
Ask The Professor—Clark and Lee .....	1.25
An Old Spanish Custom—Clark .....	1.50
Jerry of Jericho Road—Clark .....	1.50
Magazine Princess—Clark and Lee .....	1.25
Oh Doctor!—Clark and Clark .....	1.50
Top O' The World—Farr .....	1.25
Words And Music—Horswell and Lee	1.50

### ONE ACT SKETCHES

Send For Aphais (Bugs) .....	H.S.	.75
Shooting Stars .....	H.S.	.75

### PATRIOTIC PROGRAMS

Achievements .....	Grade or Jr. H.	.75
Around The World .....	Grade or Jr. H.	1.00
Boston Tea Party .....	H.S.	1.00
Hats Off! .....	H.S.	1.25
Liberty Lane .....	Grade or Jr. H.	1.00
Old Ironsides .....	Grade or Jr. H.	1.00
Paul Revere's Ride (Cantata) .....	Grades	.60

### PRIMARY GRADES

Early Bird Catches The Worm .....	.75
Honey Pirates—Grant-Schaefer .....	.75
Land of Dreams Come True .....	.75
Lazy Town (or all grades) .....	.75
Palace Of Carelessness—Shields .....	.75
Peep Show Park—Grant-Schaefer .....	.75
Polly Make-Believe (or all grades) .....	.75
Station Cloudville (or all grades) .....	.75

### ST. PATRICK'S DAY

Days O' Kerry Dancing, Grade or Jr. H.	1.00
Merrie Land O' Magic, Grade School	.75

Send today for examination copies.

### THE RAYMOND A. HOFFMAN CO.

School Music Publishers  
509 South Wabash Ave.  
Chicago 5, Ill.

## BOSWELL

(Continued from page 33)

a great stake race at Churchill Downs or, better still, at Keeneland, especially if a descendent of Lexington or Falsetto is entered. And we feel tears behind our eyelids when the band plays "My Old Kentucky Home" as the horses enter the Grand Championship Ring for Five-Gaited Saddlers at the greatest horse show in the world. To us it is merely incidental that the jockeys are in the silks of rich people from the eastern seaboard or the Pacific coast. The blood lines are the same.

Public education was established by legislative enactment in 1798; music was introduced into the public schools in 1852. Our high schools, established in 1890, except for the Ahrens Trade High School and a high school for Negroes, are not co-educational. The Louisville Male High School is classical in tradition, asd as recently as 1913 conferred upon its graduates a Bachelor of Arts degree. All these conditions affect our music curriculum. George R. Leighton, who spent a short time here, contributed an article about the city to the September, 1937, issue of *Harper's Magazine*, entitling it "Louisville—Museum Piece." An outsider has perspective but rarely deep perception. Mr. Leighton missed some interesting data. One curious thing is that, conservative and tradition-bound as we are, the general public has placed considerable faith in public education. Private schools have come and gone, but unlike the inhabitants of older cities on the Atlantic seaboard, people of Louisville who can afford what they want are prone to send their children to the public schools. However, we are fully aware that Cincinnati (which is "up the pike a piece"), with its strong German strain, supports music and the fine arts better than we do. We understand why one of our early music supervisors, Mr. Luther Whiting Mason, left us to teach in Cincinnati. We are still perfectly sure that a constant awareness of community resources is worth while.

Our Young People's Concerts began in the auditorium of the Louisville Woman's Club, a club which is sixty years old and as conservative as the city itself. The club house is centrally located, and the audito-

rium is well-nigh perfect. It became the custom for the regular Wednesday afternoon program meetings of the Club to be thrown open to school children for a nominal fee. The Club has long been accustomed to paying handsome fees to out-of-town professional musicians, and its programs represented a rare bargain to teachers and pupils. This hospitality never seemed strained even when we arrived early and took over the best seats. The next phase was for the Woman's Club to allow us to use gratis their auditorium for Young People's Concerts. There were occasions when they paid us liberal fees for performances by school groups. We gave performances gratis for the Club, too, and have filled in on short notice when the out-of-town lecturer canceled his date or missed his train connection. Our matinee audiences have outgrown the Club auditorium, but we hope that we have retained for the public schools some degree of friendly interest on the part of a representative group of women.

### Radio Use

Our use of radio in the schools has been too limited because of another condition which exists in Louisville. We have a single session day with no noon hour. Until very recently, our elementary school day was over at one-thirty, which made listening to many of the national programs offered for the classroom hardly possible. Our radio receiving equipment was, consequently, so meager that the local radio stations saw little use in re-broadcasting programs. We hope the vicious circle has been broken by a program offered this year by the Louisville Junior League. These broadcasts, planned for the upper elementary grades, are called "Making Music on the Air" and are scheduled during the forenoon from WAVE. Each precedes by two days a "Making Music" concert, and the commentator is Mr. Whitney. A script is prepared by members of the Radio Committee of the League and is offered to our Department of Curriculum for comment and revision. Study guides prepared by this Department are supplied to the schools. Each broadcast is followed by comments and suggestions from teachers. Again, members of the League are ready to assist in securing

portable receiving sets or in transporting to WAVE a studio audience. They and we look forward to extending the program next year. It is obvious that while the whole plan is fine propaganda for the Philharmonic, the broadcasts themselves are complete from the standpoint of the classroom teacher.

We are hardly unique in many of our wartime programs for service clubs at Fort Knox, Bowman Field, and Nichols General Hospital, or in our participation in community Christmas activities. The University of Louisville is the oldest municipal university in the country, but its School of Music is next to the youngest of its schools. There is a gratifying interchange of professional aid between the School of Music and the public schools. As a typical instance, teachers of music in the public schools are offered student rates for the partly endowed Chamber Music Series on the University campus. Student rates for other concerts are the rule rather than the exception. The Kentucky Chapter of the American Guild of Organists has more than once during National Music Week given a number of lecture recitals on the organ. The larger churches in widely scattered neighborhoods let us use their auditoriums, and the children come to these recitals directly from school. Often part of the program has been a lecture-demonstration by a representative of Henry Pilcher's Sons, manufacturers of pipe organs in Louisville since 1871. Naturally, the audience always sings hymns.

Louisville has always harbored interesting persons who have performed neighborly services. Ernest Arthur Simon, organist at Christ Church Cathedral, is an Englishman and was trained by G. Edward Stubbs. His course of lessons on "Child Voice" offered to teachers in the schools a few years ago still bears fine fruit. The newly established School of Church Music of the Southern Baptist Theological Seminary includes some interesting teachers.

One of the most consistently friendly and generous groups in the city is the Musicians' Union. We are agreed in principle regarding where the school performance leaves off and the professional musician's livelihood begins. There have been a number of occasions where union

# The Sensationally New "Cornish Rhapsody"

*An Outstanding Musical Work  
by the Famous English Composer*  
**HUBERT BATH**

A significant composition for piano and orchestra, "Cornish Rhapsody" has been deemed worthy of a recording by the London Symphony Orchestra. It is appropriately free in form, with playing time of about seven minutes duration. Abounding in contrasts, its sentiment varies from tender to fiery emotions. There is considerable passage-work for the upper ranges of the piano and, on the whole, it is a noteworthy rhapsodic treatment of a romantic theme.

The American concert premiere of this outstanding modern musical work was impressively presented by the Boston "Pops" Symphony Orchestra, under the direction of Arthur Fiedler, with Leo Litwin, pianist.

Those desiring to add a touch of modern originality to the program should consider this meritorious work.

Orchestration of Complete Work Available On Rental

THEME ORCHESTRATION: SMALL-\$1.75; FULL-\$2.50; SYMPHONIC-\$4.00  
THEME PIANO SOLO-60c • COMPLETE PIANO SOLO-\$1.00

## RECORD RELEASES

COLUMBIA . . . LONDON SYMPHONY ORCHESTRA  
VICTOR . . . HENRI RENÉ and HIS ORCHESTRA  
DECCA . . . VICTOR YOUNG and HIS ORCHESTRA

---

**SAM FOX PUBLISHING COMPANY**  
RCA Building • Radio City • New York 20, N. Y.

# Piano Methods



## Average Beginner

### CREATIVE PIANO TECHNIC—I

By William O'Toole

.90

A "basic reader" for beginners—because speaking use of any language gives meaning to reading (improvising is musical speech). Folkture finger exercises. A rhythmic-dynamic approach.



## Pre-school

### FIFTEEN TUNES FOR FRIDAYS

By Mary Jarman Nelson

\$1.00

Very first piano-playing for small people, correlated with rhythmic movement and creative activities. Lively, humorous comments to guide the teacher. Foreword by Berenice Bentley. Delightful illustrations.



## Older Beginner

### PIANO FOR PLEASURE

By Milo Giovanni

\$1.00

71 smooth-flowing reading arrangements of instrumental masterpieces and well-known songs. A plan for harmonizing. Accents the pleasure idea, eliminating wordiness.



Creative Music Publishers  
160 W. Seventy-Third Street, N. Y. C.

VISIT THE  
**MUSIC PUBLISHERS JOURNAL**  
EXHIBIT  
WHILE  
YOU'RE AT THE  
CONFERENCE

musicians, not members of our staff and under no obligations to us, have given their services gratis to school programs. In commenting on this, we do not forget that such a relationship is easier to establish and maintain here than in great industrial cities, but we appreciate its value.

Unfortunately the attitude that many of even the wisest of school administrators often fall into is that the schools are large corporations in which they are majority stockholders. They like to ward off outsiders and protect the schools from community interference, much as a surgeon would protect a sterile operating room from the germ-laden layman. Much of the austere isolationism is necessary, but the community is worth a modicum of attention and even of painstaking education. The citizenry in general are more critical of public education than they used to be, and anyway whose schools are they? Besides, as John Stuart Mill said, "Let a man have nothing to do for his country and he will not care for it."

Monthly formal musicales and occasional recitals, open to the entire student body or even to the general public, afford additional chances to perform. Carefully planned chapter study programs assist college training facilities by affording study of a variety of subjects and personalities of music and fraternity world import.

Occasional personal contact with artist members of Sigma Alpha Iota often provides the strong incentive for intensified endeavor which only exposure to the really great in the profession can give.

## Advantages

From the beginning of pledge training throughout her entire fraternity life, a Sigma Alpha Iota has definite social advantages which are of distinct importance to her personal and professional development. Patroness and alumnae members of the fraternity, through generous counsel and frequent extension of hospitality in their own homes, add much to the individual and chapter awareness of and growth in the art of gracious living.

In enumerating the many types of assistance available to SAI members the important one of financial aid through both local and national scholarship and loan funds should not be overlooked.

All this, and much more, is Sigma Alpha Iota—an organization which provides for its members a pathway to the pinnacle of achievement along a down-to-earth, practical course, in the company of those who share personal and professional concerns.

## Personal Observation

During this college year I have traveled thousands of miles for the privilege of intimate, individual contact with the members of our fraternity. I have borne in mind that it is not the girl we take into Sigma Alpha Iota but the one we turn out that counts! I have looked into the eyes and the hearts of young American womanhood of the highest caliber. I have seen how much Sigma Alpha Iota is meaning in their lives. Because of my privilege I have come to a fuller appreciation of real fraternity worth. I have heard pledges, active members, alumnae, patroness,

and honorary members stand together by the hundreds to sing Sigma Alpha Iota's own anthem.

Daughters of a great and singing nation,

Let your voices rise in dedication,  
Music tells unspoken noble creed;  
Music beautifies the simplest deeds;  
Sing we now to Sigma Alpha Iota.

Sing the greatness of the soul and spirit,

Sing the joy of peace and friendship's merit.

Music is a kind and truthful speech;  
In a language out of mere words' reach.

Sing we now to Sigma Alpha Iota.

Yes, I believe in Sigma Alpha Iota. I believe in its teachings, its practices, and its inherent helpfulness. I know that this fraternity creates within the individual member an emotional response which does not die after graduation from college, but continues as a source of the greatest good throughout a lifetime. Because I am convinced of all this, I believe in the American fraternity system as the finest single vehicle today for the training and development of American youth.

### SOPKIN

(Continued from page 31)

tra, thus furthering his musical training. In this manner the individual musician will become more accomplished and will be of greater assistance to his section and to the whole orchestra.

In the future the Atlanta Youth Symphony will submit players to the proposed Atlanta Symphony. Already players have been granted scholarships in colleges and universities outside of Atlanta, because of their ability and the training that they have received playing with the Atlanta Youth Symphony.

The future is bright for a permanent musical organization whose purpose it is to train, encourage, and offer an outlet to the young musicians of Atlanta. In this manner the untiring efforts and sincere gratitude shown by the people of Atlanta will be rewarded.

How was this all accomplished? By the untiring efforts of the schools, instrumental teachers, private music teachers, the Symphony Guild, and the musicians themselves.

## TIMELY BAND TIPS

		F. B.	Sym. B.
<b>LEGENDE—Overture</b>	<b>Gillette</b>	<b>4.00</b>	<b>6.00</b>

A brand new program overture by James R. Gillette whose band compositions are so constantly in demand. Legende has already been selected as the required number for several contests.

<b>LINCOLN—Lyric Overture</b>	<b>Newell Long</b>	<b>4.50</b>	<b>6.50</b>
-------------------------------	--------------------	-------------	-------------

Just in time for numerous patriotic occasions comes this delightful work based on five melodies which Carl Sandburg associated with the life and times of Abraham Lincoln.

<b>SAINT HUBERT—Overture</b>	<b>Pares-Chidester</b>	<b>4.50</b>	<b>6.50</b>
------------------------------	------------------------	-------------	-------------

Saint Hubert was the patron Saint of the Fox Hunt. This delightful adaptation for modern band depicts the full day of the Hunt from break of morn until the return after the capture. (Ready April 1st.)

<b>POEM</b>	<b>Fibich-Buchtel</b>	<b>1.50</b>	<b>2.50</b>
-------------	-----------------------	-------------	-------------

One of the listeners' favorites, this spendid new band arrangement deserves a spot on your program.

<b>728 M. P. BATTALION—March</b>	<b>Fogelberg</b>	<b>1.00</b>	<b>xxxx</b>
----------------------------------	------------------	-------------	-------------

A cracking good 6/8 march that has already become popularized by many of our leading army bands.

<b>ALLIED VICTORY—March</b>	<b>Paul Yoder</b>	<b>1.00</b>	<b>xxxx</b>
-----------------------------	-------------------	-------------	-------------

Three leading Allied tunes, the English Grenadiers, Russian Meadowland, and our own America, the Beautiful, are skillfully combined in the Yoder manner to make this really swell march.

**NEIL A. KJOS MUSIC CO., Publishers**

14 W. LAKE ST.

CHICAGO 1, ILL.

## Let's Listen to Music

By E. MARGARET CLARKSON

Here is a priceless volume for those who appreciate good music as recorded by Victor.

This new book by E. Margaret Clarkson, a gifted teacher of music in schools, contains fascinating descriptions of the world's best music on Victor records. An invaluable aid to teachers, parents, record clubs and all lovers of music.

In addition to the interpretations and interesting sidelights on composers and music, the book is illustrated with silhouettes by Claire Senior Burke and full-page portraits of composers by Louis deB. Corriveau.

Price \$1.00

ASK YOUR MUSIC DEALER



Published by

**GORDON V. THOMPSON, LTD.**

193 Yonge St., Toronto 1, Canada

## FOSTER

(Continued from page 55)

chairman, a nation-wide contest for the best essays on musical subjects was conducted. Five thousand entries were received, and out of thirteen awards given, eight, including first and second, were won by pupils in the schools of Los Angeles and vicinity. Howard C. Fischer, executive secretary of the Council, hailed the Los Angeles achievement as "a

tribute to your local educational system." The judges were all middle westerners, and had no acquaintance whatever with the young boys and girls who entered the contest.

In tribute to these teen-age boys and girls, a special program was arranged by the Bureau of Music in the Los Angeles City Hall, with a group of celebrities headed by Leopold Stokowski in attendance. Presentation of the awards to the Los Angeles winners was made by

Mr. Stokowski, whose interest and encouragement in the development of musical talent among the youth of the nation already have afforded golden opportunities to many. The program entitled "Education for Life," in contrast to the "education for death" indoctrination in Nazi Germany schools, was broadcast over Station KFI.

### Impressive Performance

Justifying its belief in "Music for the people performed by the people," the Bureau of Music last August achieved one of its objectives when the Greater Los Angeles Chorus of 1,000 voices participated in the choral finale of Beethoven's Ninth Symphony presented in the Hollywood Bowl under the direction of Leopold Stokowski. Supervised by J. Arthur Lewis, Music Coordinator of the Bureau, sixty-eight singing groups from thirty districts of Los Angeles made up the membership of this chorus, the organization of which was accomplished by Mr. Lewis in just three months. An audience of approximately 20,000 turned out for the concert, which established an all-time high for symphony concerts in the Hollywood Bowl. The effect of the 1,000 massed voices singing the beautiful "Ode to Joy" proved so stirring and gratifying that a chorus of 2,000 adult voices and 400 boys voices singing Mahler's Eighth Symphony is being planned for next season. Los Angeles citizens have demonstrated beyond a doubt that they want music as an integral part of their daily lives.

Another accomplishment of the Bureau of Music was the dedication of a piano which had been in the studio of the late Thilo Becker as a memorial to him. This piano, on which for twenty-five years he had taught his pupils, was acquired by the city and placed in Mayor Bowron's reception room. It bears a plaque which reads:

This Piano belonged to Thilo Becker, who created and upheld musical standards and developed appreciation of the fine arts in Southern California for over 50 years.  
1868-1944

On the occasion of the dedication, approximately one hundred of Thilo Becker's former pupils were present.

## ENCORE ALBUM

for

### String Quartet

(with Bass ad lib.)

In two volumes

A splendid series of classic compositions for educational or recreational use. Compiled, arranged and edited by

**Charles Jaffe**

Price (each volume) . . . . . 2.00

J. FISCHER & BRO. 119 W. 40th ST., NEW YORK 18, N. Y.

## SUCCESS IN TEACHING SCHOOL ORCHESTRAS AND BANDS

By Charles B. Righter

A new book for school orchestra and band conductors . . . amply illustrated . . . every chapter contains valuable teaching techniques based on actual experience. Exceedingly valuable to school music educators.

\$3.50



"Lots of good information . . . . .  
comprehensive . . . well presented"

SAY WELL KNOWN MUSIC EDUCATORS

"Sets forth a fine appreciation viewpoint . . . should be read by everyone teaching orchestras and bands."

—Myron E. Russell, Director of Bands  
Iowa State Teachers College

**Paul A. Schmitt Music Co.**

88 South Tenth Street, Minneapolis 2, Minn.

## WHEELER

(Continued from page 19)

can't quite make the orchestra? Suppose the sections in the orchestra are all filled, and a fine player graduates from your high school orchestra—where can he continue playing?

R.A.W.: I don't believe I can really answer that one, Mr. T.Q. I would hope that this person would have had enough small ensemble playing in school to know others that would be interested in continuing this form of music. And I would also hope that he might consider the office of the music supervisor of the schools a place to come to get names of people to play with, to get help on where to secure materials, or just to talk about music.

T.Q.: How do your music graduates know what adult groups they may join?

R.A.W.: As part of our Adult Education Department we have a man who heads what is known as the Civic Youth Council. His job is to help recent high school graduates to make easier adjustment to community life—to help them bridge the gap from being a member of a school to being a citizen of the city. The Youth Council puts out a directory giving such information as you mention. All the musical groups are listed as to type, place, and time of rehearsal, amount of dues, etc. In each case the directory gives the name of the person who may be consulted for details.

T.Q.: That sounds wonderful! I should imagine that most of your music graduates, with the exception of the few who leave town for college, continue right into the adult organized music clubs of your town.

R.A.W.: Yes, indeed, that is exactly what hap—er, what did you say, Mr. T.Q.?

T.Q.: I said you seem to have completely solved the problem of getting your high school graduates immediately into the musical life of the community.

R.A.W. (by now much more thoughtful than formerly, even a little worried): Why, er—, you know, perhaps we should all do a little more serious thinking than we

have done about this. When you put the question the way you have we are brought abruptly face to face with the fact that while we have in Schenectady much that we can be proud of in our community music, nevertheless many of our active high school musicians cease to be active after graduation. This does not mean that their singing, playing, and listening in school have been worthless, but nevertheless many of them do drop out of music.

T.Q.: How do you account for these dropouts?

R.A.W.: Some of it is due to the natural inertia of people. Our young musician may feel that he is not welcome in the older group. Sometimes just a personal invitation will make all the difference in the world in his feeling that he is actually wanted. Very frankly, some community groups offer less attractive leadership than the boy or girl has been used to in school. This is all too frequently true in



### Recommends

## OUTSTANDING CHORUS MUSIC

	Grade	Price
<b>BRUNSWICK, Mark</b> <i>Fragment of Sappho</i> —SATB a capella.....	3	\$1.15

*Characterized by unusual rhythms—in style a mixture of the very old and the very new.*

### HINDEMITH, Paul

<b>In Praise of Music</b> —for mixed voices, high and low, and chamber orchestra. Vocal Score, with piano reduction for rehearsal only.....	4	.40
---	---	-----

*This work, formerly entitled Frau Musica, is now published for the first time in English, and for the first time in a practical edition for American use, in a version considerably revised by the composer.*

### KLEIN, John

<b>Two Swing Madrigals</b> —Piano acc.	
--	--

<b>1. Odd Shoe</b> —8-part, mixed voices.....	4	.60
<b>2. Orange Juice</b> —7-part, mixed voices.....	4	.60

*These captivating, humorous choruses, although they come from the pen of a serious composer, have the flair of the trickiest radio special arrangements. They are full of rhythms that simply "roll off the tongues" of young Americans, to the delight of their listeners.*

### READ, Gardner

<b>To a Skylark (Shelley)</b> —SSATB a cappella.....	4	.50
--	---	-----

*A beautiful and atmospheric a cappella setting of Shelley's famous poem. The harmony is rich and sonorous, the parts full of melodic and rhythmic interest, and the whole piece represents a challenge to the best efforts of a good chorus.*

### ROZSA, Miklos

<b>Lullaby</b> —SSAA a cappella .....	2-3	.15
<b>A Madrigal of Spring</b> —SSA a cappella.....	2-3	.20

*Two charming and not at all difficult choruses with delicate touches of modern harmony, admirably contrasted for use on the same program.*

ASSOCIATED MUSIC PUBLISHERS, INC. New York

volunteer church choirs. More effort is needed to go across the city at night to attend a rehearsal than to go to the next room in school. T.Q.: And what would you do about this?

R.A.W.: I don't pretend to know all the answers. But here are a few suggestions. Let the school music teacher or the supervisor feel some civic responsibility for his musi-

cians after they leave school. Let him know the church choir directors in town; let him tell them when a good singer graduates from school. Be constantly looking for new leadership that is dynamic and enthusiastic to start new groups. If you will permit a personal note here, I am thinking of several boys who were in my high school choir and theory and

harmony classes. They were all leaders. They are all singing in my adult groups now where they are still leaders. But they have gone out on their own, too. One has his own church choir and is having a wonderful time making arrangements for them and for my groups. Another is assistant director of one of our established male choruses. Another has just begun training a chorus of nurses at the hospital. And *not one of these boys went to music school, and only one graduated from college.* But they really know music. They have been mixed up in it for as long as they can remember. I don't detract one bit from their own ability when I say that an important part of what they are now doing was started when they became vitally enthusiastic about singing and composing in high school. We teachers have many such contacts that mean a great deal to us. We can steer such people into forming their own groups—open up our high school records to them, help them select music, stand back of them, and be darned proud that some of our teaching caught fire with at least a few of our students. One of our high school choir directors has offered to get together with a group of church choir leaders from his district and help them with materials, good vocal procedures, etc. He has even offered to encourage his high school choir members to join their own church choir.

One caution I would issue—don't ever let any of us set up social or racial barriers to membership in a music organization. Such barriers are not present in the school band or choir; let's be very sure they are not in *any* degree present in adult groups.

Thank you, Mr. T.Q., for your questions. I still feel good about what we have here, but I feel quite sure we should have more.

## Presenting

### ORCHESTRA

**AN ANCIENT GREEK MELODY . . . Quinto Maganini**  
A tranquil air sung for hundreds of years by the Greek Shepherds.  
Score.....\$ .75 Small Orch. with Pa. Cond.....\$1.75 Full Orch. with score.....\$2.50  
(Playing time, 4 minutes)

### STRING ORCHESTRA

**ADAGIO . . . Rudolf Forst**  
The lovely slow movement of a prize-winning string quartet (NBC Guild Award) arranged for string orchestra.  
Score.....\$ .50 Score and parts.....\$1.50  
(Playing time, 5 minutes)

### VIOLIN & PIANO

**NIGHT PIECE . . . Quinto Maganini**  
The adagio movement of the composer's Sylvan Symphony in an effective solo arrangement.....60  
**BERCEUSE "THE FIREBIRD" . . . Igor Stravinsky**  
An effective, though simplified version.....50

### VOCAL

**OVER THE HILLS (med.) . . . Eugene Bonner**  
A concert number with the simplicity of a folk-song.....50  
**PIANO SOLO**

**STILL WATERS . . . John Tasker Howard**  
The melody our Puritan Ancestors used for singing the 23rd Psalm.....50

**EDITION MUSICUS-NEW YORK, INC.**

23 West 47th Street, N. Y. 19, N. Y.



## Everything

### in MUSIC and MUSICAL MERCHANDISE for the MUSIC EDUCATOR

- |  |                                      |
|--|--------------------------------------|
| ... Choral Music — all voice combinations                          | ... Literature                       |
| ... Band and Orchestra Music, Books and Folios                     | ... Woodwind and Gregory Mouthpieces |
| ... Methods, Studies and Collections for all Instruments and Voice | ... Squire and Kaplan Strings        |
| ... Somco Oboe and Bassoon Reeds—Guaranteed                        | ... Brass and Woodwind Accessories   |
|  | ... Extensive Percussion Department  |

Have You Been Receiving Our Monthly Merchandise Bulletin? Do You Have the Most Complete Catalog of Band Music Ever Published?

Copies of the above furnished on request.

**SOUTHERN MUSIC COMPANY**  
830 EAST HOUSTON ST., SAN ANTONIO 6, TEXAS

Visit our display at the MUSIC EDUCATORS NATIONAL CONFERENCE  
Cleveland, March 27 through April 3

### BIDDLE

(Continued from page 15)

when I suggested that perhaps the composer had made up his song in the same way, and asked that each one see if he could find any of the tonal patterns. They discovered the

patterns, and reading the song seemed easier from there on. The interest aroused by having a good time really did the trick. A few days later, when I happened to be in the building again, this same teacher told me that the class had just been discussing my recent visit with them and that one little girl had said, "Gee, I had a hell of a good time!" We agreed that this child had made more progress in expressing her emotions through the spoken language than through music.

A close relation between music activities in the home and in the school increases the pleasure to be had from both. Radio program assignments for "home work" with class discussion of them the following day not only develop discrimination, but likewise aid in acquainting the pupil with various recreational music activities. "Add-a-part" records make practicing at home a pleasant recreation and lessen the unsocial phase of lonesome practice hours. Their use should be encouraged.

With the increasingly fine music programs offered by radio, movies, concert hall, and church, the community today has become a paradise for those who find recreation through music, yet many of our pupils are receiving only five-cents worth of value from the five-dollar radio programs coming into their homes every night. It is the duty of the public school to help our pupils as music consumers to get more and more, and eventually full value, from these programs. Recently our Cincinnati music teachers engaged a block of 200 seats to hear a performance of "Oklahoma!" The primary reason for this theater party was to provide our teachers with additional background of some of the song hits which their children were singing out of school hours. After seeing the delightful performance, having dinner with the cast, and singing with them "Oh, What a Beautiful Morning," "People Will Say We're in Love," "The Surrey with the Fringe on Top," and "Oklahoma!", these teachers had a story to tell their classes the next day that made every pupil sit up and listen. Class discussion of movies such as "A Song to Remember," "Thrill of a Romance," "Anchors Aweigh," and "Rhapsody in Blue" is very stimulating to the

musical growth of the pupil if conducted in the right manner.

In Cincinnati our school music organizations have close contact with those of the community. Budding tenors and basses of glee clubs are asked to serve as ushers for the concerts of the Orpheus Club, an organization composed of seventy-five to one hundred business and professional men who sing together for recreation. Our music organizations are in constant demand for performances at various civic gatherings, thus bringing the school units before the public as well as presenting recreational activities for the community.

The Young People's Symphony Concerts provide the children of the city the opportunity to hear the Cincinnati Symphony Orchestra. Preparation for the concerts and a follow-up class discussion make this a valuable educational experience and develop an interest in music

# Singing Down the Road

By

RUFUS A. WHEELER

Director of Music in the Public Schools of Schenectady

and

ELIE SIEGMESTER

Composer, Director of the American Ballad Singers

Songs of the open road, ballads of sea and saddle, music of the campus, spirituals, work songs, play songs, songs of humor and sentiment.

Selected and arranged for young male voices.

Arrangements are varied, so that the melody is distributed among the different voices. Piano accompaniments for many songs. Suggestions for using the ukulele and guitar are also included.

Ready for use in the summer of 1946.



## Ginn and Company

Boston 17 • New York 11 • Chicago 16 • Atlanta 3  
Dallas 1 • Columbus 16 • San Francisco 5 • Toronto 5

which will carry over into the adult life of many.

Further use of school buildings for community affairs and staggered schedules for teachers which would make them available after school hours are in the plans for the near future being discussed in Cincinnati. With father and son, or mother and daughter performing together in a community orchestra or chorus, music will function more effectively as a recreational activity.

The role of the music teacher and of the superior music pupil in helping to provide music for community recreation needs careful planning. Teacher-training institutions should give more time and attention in the practice teaching program to the supervision of young teachers as they conduct community sings. Likewise, teachers should provide many opportunities for student leaders to gain this experience. Teachers and pupils should be aware of their obligation

to the community and be willing to give of their talents for civic projects needing music. The practice of high school pupils belonging to the Musicians' Union presents an increasingly serious problem in this connection. We try to convince our young people that all school activities must come first while they are attending high school, receiving instruction and credit in music, and frequently using a school-owned instrument. Thus school groups, large and small, are expected to cooperate whenever possible by accepting invitations to perform in the community in events of city-wide significance.

Relations with the Musicians' Union can be friendly and even helpful if those involved do not infringe upon one another's rights. Certainly the relationship in Cincinnati has been pleasant.

## For Methods

that are based on the soundest, most practical teaching principles, ask your dealer to show you the NEW

**AEOLIAN METHOD FOR CORNET or TRUMPET • FRENCH HORN or MELLOPHONE • TROMBONE or BARITONE • Eb TUBA or BB Bass** by Harold M. Johnson a recognized authority  
Price each book \$1.00

### AEOLIAN STRING ENSEMBLE METHOD

A well established and widely used method for string classes by George Desch and Aileen Bennett.  
Conductors score \$1.25—Each part 75¢

### THE POSITIONS FOR ALL STRINGS

An advanced ensemble method for classes in strings, giving instruction in the higher positions by Harold M. Johnson.  
Conductors score \$1.50—Each part 75¢

Send for descriptive circulars or copies on examination from your regular music dealer or direct from

**H. T. FitzSimons Company, Inc., Publishers**  
23 East Jackson Blvd., Chicago 4, Ill.

### Cincinnati Goals

The goals of the Cincinnati Public Schools vary somewhat from those of other cities. Usually a teacher looks ahead to the day when his school-trained musicians will become adults and form a citizenry which will promote better school music. Here we began with adult music organizations and our job now is to lend them our support and feed new personnel into those long-established music institutions. It is a great satisfaction to see our graduates take their places in the May Festival Chorus, the Orpheus Club, the College of Music, the Conservatory of Music, the Civic Orchestra, and even the Cincinnati Symphony Orchestra. Not only are those interested in pursuing music as performers helping these institutions, but our music listeners or consumers are likewise doing their share to maintain them. A few years ago, an organization of young people known as the Friends of the Summer Opera really kept Cincinnati's fine tradition of summer opera from becoming a thing of the past. They secured sufficient financial subscriptions to carry the opera through a difficult year and saved for Cincinnatians this treasured summer recreation.

There is a great responsibility upon our shoulders as we look ahead to the needs of Americans everywhere. We need active participation

*What you have long been waiting for!*

## SONGS FOR BOYS

(JUNIOR HIGH)

By Robert W. Gibb

**UNISON SONGS** All melodies in the book within range of about an octave, so may be sung in unison if desired.

**THREE PART SONGS** For two unchanged voices and Bass.

Give them songs with texts they like and hear them sing!  
Twelve original songs about subjects of definite interest to boys.

Price 50 Cents Net

May We Send You a Copy on Approval?

**THE B. F. WOOD MUSIC CO.**  
88 St. Stephen Street Boston 15, Mass.

in creative experiences for recreation instead of passive listening to music or merely observing others in action on the concert stage, the movie screen, or the athletic field. Music offers great opportunity for creative recreation which is most conducive to a happy, well-adjusted personality. In Cincinnati schools we try to keep this goal in mind from the kindergarten through the twelfth year. And though there is much work ahead and conditions are not yet ideal, we believe we are making steady progress.

### FINEBERG

(Continued from page 52)

overt responses were much more significant . . . The patients, with few exceptions, showed some form of response (generally that of pleasure) by singing, whistling, or repeating words. Some of the highly disturbed, more combative patients, if not singing or whistling, lay much quieter, showing a greatly diminished amount of movement of the head and limbs.

Patient A, on hearing "Silent Night," commenced to cry, explaining that "It always makes me sad." Patient B, a colored woman about forty years of age who had been shouting and cursing violently, quieted down almost immediately on hearing "Onward! Christian Soldiers." When she was questioned as to how she had liked the composition she replied "I used to sing that in a church on Hastings Street." . . . With patient D an interesting experiment was tried. When she was put into the cold pack she was in a highly excited, elated mood and was alternately cursing and screaming. The music was alternated at ten-minute periods with ten minutes of silence. During the music she was considerably quieter, lying passively with closed eyes or softly repeating the words of the song. When the music stopped she again became noisy and combative.

In using associative music it is important to remember that the compositions must be played several times to allow sufficient opportunity for the music to impinge upon the consciousness of the patient and to attract his attention as well as to

permit recognition of the melodies. The choice of compositions will depend upon the nationality, age, and background of the patient.

\* \* \*

A number of experiments were tried using simple rhythmic movements and musical games. While at first the attitude of many of the patients was somewhat quizzical, as the lesson progressed the general response was one of rising exuberance.

At the end of the period some of the more withdrawn patients who had not participated in the lesson period came up to the pianist and asked if she would play some music so that they might waltz. One of the patients who usually was quite negative and combative and who at first refused to join in with the group began to do high kicks and elaborate posturings when a Strauss waltz was played. Another patient who was usually unsocial in attitude and who

# Masterpieces of Organ Music

Monthly service of specially selected and carefully edited organ music from the works of outstanding composers of the sixteenth thru the eighteenth centuries.

"Notes"—"In the publications of the Liturgical Music Press, we have the first important attempt in America to make available a large quantity of pre-nineteenth-century organ music."—Richard M. Keith.

#### To date we have issued the following:

1. Pachelbel, Johann	Six Pieces.....	1653-1706
2. Buxtehude, Dietrich	Five Pieces.....	1637-1707
3. Walther, Johann Gottfried	Five Pieces.....	1684-1748
4. Scheidt, Samuel	Three Pieces.....	1587-1654
5. Lent & Communion	Four Composers.....	1587-1766
6. Böhm, Georg	Four Pieces.....	1661-1733
7. Fischer, Johann Kasper Ferdinand	Eight Pieces.....	1660-1738
8. Zachau, Friedrich Wilhelm	Six Pieces.....	1663-1712
9. Krebs, Johann Ludwig	Four Pieces.....	1713-1780
10. Voluntaries	Four Composers.....	1562-1786
11. Telemann, Georg Philipp	Three Pieces.....	1681-1767
12. The Bach Family	Six Pieces.....	1648-1788
13. Lübeck Vincent	Three Pieces.....	1654-1740
14. Buxtehude, Dietrich	Four Pieces.....	1637-1707
15. Reformation-Advent	Three Composers.....	1587-1747
16. Travers	Three Pieces.....	1703-1758
17. The Lord's Prayer	Seven Composers.....	1587-1747
18. Lent & Communion	Six Composers.....	1679-1780
19. Easter	Five Composers.....	1587-1756
20. Toccatas	Three Composers.....	1625-1735
21. Gibbons	Five Pieces.....	1583-1625
22. Palestrina	Six Pieces.....	1524-1594
23. Titelouze	Three Pieces.....	1563-1633
24. Frescobaldi	Six Pieces.....	1583-1644
25. Sonatas	Three Composers.....	1657-1726
26. Buttstett	Five Pieces.....	1666-1727
27. Pachelbel	Seven Pieces.....	1653-1706
28. Böhm	Three Pieces.....	1661-1733
29. Couperin	Mass (First of three parts).....	1668-1733
30. Fugues	Four Composers.....	1637-1780
31. Clerambault	Seven Pieces.....	1676-1749
32. Sweelinck	Two Pieces.....	1562-1621
33. Couperin	Mass (Second of Three Parts).....	1668-1733
34. Hassler	Three Pieces.....	1564-1612
35. Fantasias	Four Pieces.....	1583-1769

*Additional Folios appear about the first of each month.  
Commemoration Folio*

*Four Composers..... 1526-1748*

**NORMAN HENNEFIELD, Editor**

Lists containing contents of Folios at your Dealer or Direct

**Folios \$1.50**

**Commemoration Folio \$2.00**

In Canada, Oxford University Press, Amen House, Toronto 2

**The Liturgical Music Press, Inc.**

68 West 125th Street, New York 27, N. Y.

appeared to prefer staying in some corner and watching other group members, commenced dancing and whirling around the ward to the strains of "Blue Danube Waltz." Each time the music stopped she sat down in her chair, and resumed her gyrations only when the music recommenced.

\* \* \*

Fast music can be employed most successfully with the melancholic patient and is particularly valuable if it includes sharply defined beats which fall approximately within the speed limits of M. M. 126 (quarter note) to M. M. 184. Slow music can be used to greatest advantage with excited, maniacal patients. It is preferable that this music be in a major key with as little rhythmic elaboration of the melody as possible and within a tempo range of M. M. 52 (quarter note) to M. M. 80.

\* \* \*

Associative music can be beneficially employed with the regressed, withdrawn, and hallucinated patient as a tool by which associative

thought can be stimulated and the patient temporarily drawn from his hallucinations. It can serve as a basis for group singing, which has a particular value for the unsocial or anti-social individual.

\* \* \*

Melody of either slow or moderate tempo was found to be relaxing and restful. It can be used to greatest advantage where the patient shows excessive restlessness and twitching or overactivity of the limbs. . . . Rhythm does not exist as an independent element since it depends largely on tempo for its affective quality.

\* \* \*

It has never been proven to the satisfaction of the medical profession that music can cure insanity. Music, however, is a powerful auxiliary in the treatment of the psychotic. In the use of music as a therapeutic agent it should be kept in mind that its indiscriminate employment can be harmful. Although the prescribing of music therapy should be left completely in the hands of the psychia-

trist, the choice of compositions employed should be left to the judgment of the music therapist. Because of the very nature of music, which necessitates many years of study and practice, training of the musical intelligence and imaginative powers, the development of "ear-mindedness" and highly involved motor skills for a successful understanding of it, the psychiatrist's meddling in this matter, unless he is a skilled musician, can serve only to confuse the issues arising from this type of therapy. Nor does the reading of books on music or its theory give the psychiatrist sufficient musical authority. . . . It would be necessary for the psychiatrist to learn a language with which he is entirely unfamiliar. . . . By the very nature of his training the psychiatrist is equipped to diagnose mental disease, to prescribe therapies, and to evaluate the reactions of the patient, but this scientific knowledge does not carry over into the field of music. . . . One should not conclude, however, that music therapy holds a magic key to the numerous complex problems encountered in psychotherapy.

## Highlights

from the

# ELKAN-VOGEL EDUCATIONAL CATALOGUE

### Choral Music

#### Mixed Voices (S.A.T.B.)

Chopin-Davidson—POLONAISE	.16
Bizet-Elkan—O BLESS THE LORD—Adagietto (103rd Psalm)	.15
Bizet-Elkan—OPEN THY HEART	.18
Dvorak-Matthews—I WILL SING NEW SONGS OF GLADNESS	.15
Gliere-Elkan—RUSSIAN SAILORS' DANCE (from The Red Poppy)	.16
McDonald, H.—PIONEERS! O PIONEERS! (after Walt Whitman)	.50
Moussorgsky-Elkan—GOPAK (Russian Dance)	.16
Ravel-Elkan—BOLERO	.25
Smetana-Elkan—DANCE OF THE COMEDIANS (Bartered Bride)	.18
Tchaikowsky-Elkan—SLEEPING BEAUTY WALTZ	.18

### Women's Voices

Chopin-Davidson—POLONAISE (S.S.A.)	.16
Bizet-Elkan—O BLESS THE LORD—Adagietto (103rd Psalm S.S.A.)	.15
Bizet-Elkan—OPEN THY HEART (S.S.A.)	.18
Bramcombe, G.—THE GIRL I LEFT BEHIND ME (S.S.A.A.)	.16
Cavalli-Bramcombe—O MAIDENS, RUN QUICKLY (S.S.A.A.)	.18
Debussey-Elkan—CLAIR DE LUNE (S.S.A.)	.20
Matthews, H. Alex.—BY THE WATERS OF BABYLON (Motet for S.S.A. and soprano solo)	.25
McDonald, H.—DIRGE FOR TWO VETERANS (after Walt Whitman), (S.S.A.A.)	.20
McDonald, H.—WIND IN THE PALM TREES (S.S.A. and 1 p. 4 hds.)	.16
Moussorgsky-Elkan—GOPAK (Russian Dance) S.S.A.	.16
Smetana-Elkan—DANCE OF THE COMEDIANS (Bartered Bride) S.S.A.	.18
Tchaikowsky-Elkan—SLEEPING BEAUTY WALTZ (S.S.A.)	.18

(Sample copies sent on request)

**ELKAN-VOGEL CO., Inc.**  
1716 SANSON STREET, PHILADELPHIA 3, PA.

### Band Music

Full Symph.  
Band Band

Bortniansky-Harvey—CHERUBIM SONG	2.00	3.50
Cailliet, L.—MEMORIES OF STEPHEN		
FOSTER	3.00	5.00
Cailliet, L.—VARIATIONS ON "POP! GOES THE WEASEL"	4.00	6.00
Dvorak-Cailliet—HUMORESQUE	2.00	3.50
Franck-Harvey—PANIS ANGELICUS	2.00	3.50
Harvey, R.—SUMMER IS A-COMING IN	2.50	4.00
Palestrina-Harvey a. ADORAMUS TE b. SANCTUS	2.00	3.50
Wilson, H. L.—THE GENERAL EISENHOWER MARCH		1.00

### String Orchestra

Each  
String  
Part

Tartini-Elkan—ANDANTE	.60	.15
Frescobaldi-Elkan—SUITE in D	.75	.20
Bach-Elkan—COME SWEET DEATH	.50	.15
Purcell-Elkan—THE GOLDEN SONATA	.80	.25
Keenan, Gerald—ROSMARINJE (Folk Song)	.75	.15

### Orchestra

Score Parts

Bach-Cailliet—FERVENT IS MY LONGING	1.00	2.50
Cailliet, L.—VARIATIONS ON "POP! GOES THE WEASEL"	2.50	4.00
Couperin-Milhaud—OVERTURE & ALLEGRO from LA SULTANE	2.00	4.00
McDonald, H.—RHUMBA (from 2nd Symphony)	2.00	4.00
McDonald, H.—THE LEGEND OF THE ARKANSAS TRAVELLER	2.00	3.50
Palestrina-Harvey a. ADORAMUS TE b. SANCTUS	1.00	2.00

## CHANDLER

(Continued from page 17)

little was done for music appreciation in the elementary grades. Deciding that this was a need the League could fulfill, a committee began making plans for a program.

One of the members, Mrs. Claud Pullen, was a professional musician, and she greatly facilitated the setting up of the program. It began with a small record library, tried first in eight elementary schools. That was in 1942. The library has now grown to 54 record cases containing 700 records. The experiment expanded to a county-wide program, reaching an audience of 23,000 in 57 Dade County elementary schools. Twelve Negro schools are included. At its expected peak, all county schools with a total attendance of 25,000 will be on the circuit.

This is how the program works. Classical recordings are played and a short interpretation is given with each piece of music. (Dr. Joseph Tarpley, of the music department of the University of Miami, compiled a manual of the written interpreta-

tions.) A staff of 20 League volunteers operate the program, which most teachers give twice a week or oftener. A classified index, a glossary of musical terms, and a pronunciation guide go with the records. They are lent to a school for a month's time, renewable for an extra month. The equipment is exchanged at the monthly meetings of the school principals, so there is no transportation problem.

Last year the cost for the Children's Music and Story Program was \$2,000, which figure will decrease each year. For the coming year the proposed budget is \$1,200.

It was a gratifying experience for the teachers to request, after the first year, a revised manual containing more information on the musical forms and less on the stories of the musicians' lives and the stories behind the compositions. Such response is an indication of young listeners' increased appreciation of music.

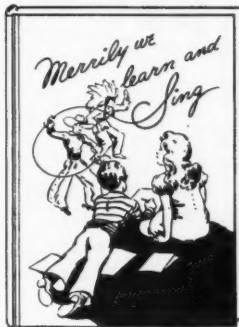
Going on the theory that to build a discriminating and intelligently critical musical audience, training must start while children are still impressionable, the Denver League

set out to interest music lovers in supporting a free out-of-school program of music appreciation for its young residents.

The part the League wanted to play was that of promoter, not solitary financial sponsor. A luncheon was given for a number of Denver patrons of music to arouse their interest in backing and helping to publicize the proposed class. They responded with a promise of a substantial sum for publicity material and to pay a director for the classes.

Next the League organized a committee of musically minded citizens. This committee included representatives from the Fine Arts Division of the Denver Public Library, the Denver Art Museum, and individuals who were interested in the Central City Opera Association and the Denver Symphony. With their help a large number of public subscriptions were secured, which swelled the working fund.

Three months of preliminary work and publicity prepared the city for the start of the series. Dr. Antonia Brico planned the year's course, designed to appeal to the children of



## MUSIC — RHYTHM — DRAMA — ART —

*For kindergarten and primary grades*

## MERRILY WE LEARN AND SING

by LILYTH WATSON BOYD and HESSIE SMITH

This correlation of the arts presented for teachers of kindergarten and primary grades is indeed something to get excited about! Actually, it's two books—a Master Book for the teacher, complete in every detail,

involving the presentation of nineteen varied units, which follow a seasonal cycle. For the children—Color Work Sheets, issued in book form, the leaves of which are perforated.

Master Book, 2.00, Color Work Sheets, each set, .25

Be alert and start your pupils on the right road to music appreciation through MERRILY WE LEARN and SING!

Clayton F. Summy Co.

321 S. Wabash Ave., Chicago 4, Ill.

junior high school age and supplementary to the extensive work already done by the public schools.

An average audience of 75 out of an enrollment of 140 attended the first twenty lectures given on Saturday mornings from January, 1942 to June, 1943. Dr. Brico inserted in the course the study of every instrument in the orchestra. Many primitive and early instruments were found and used to illustrate the discussions. A guest artist was invited each time to demonstrate the modern instruments with "live" music. The program was varied by rhythm, solfeggio, and singing. One entire lecture was devoted to the Seashore test.

Children kept scrapbooks throughout the series, and prizes were awarded to the best three. The only charge for the entire course was 25 cents for the scrapbook and a music notebook.

With increasing success the League and its backers have repeated the course each year.

With its program "Up and Down

the Scales" Salt Lake City led the way in the use of radio as a means of presenting music appreciation courses. League writers, working with the music supervisor of the public schools and the radio stations, began this program in 1939. The show, locally written and produced, dramatized the lives of composers and used the music from various periods of their compositions for illustration. The broadcast was for out-of-school listening with in-school discussion.

At the time of the broadcast the program was recorded on temporary discs for use in the classroom. After the first year of broadcasting, the scripts and transcriptions were taken to Summer Institutes of music teachers and carefully gone over for the purpose of having them rewritten. An improved re-broadcast was made the second year. By the third year it was found that a permanent form of recording was needed as the discs wore out too quickly for practical classroom use. The Junior League underwrote the project. "Master"

record matrices were made so that pressings would be available for every school.

In its third year 15 recordings were made. The program expanded to include the story of such compositions as "The Sorcerer's Apprentice," "A Midsummer Night's Dream," and "Peer Gynt." The transcription of Chopin from "Up and Down the Scales" won first award at the American Exhibition of Recordings of Educational Programs in 1941. The citation, announced at the thirteenth Institute for Education by Radio at Columbus, Ohio, stated: "Dramatized setting for Chopin's composition. Skillful balance of dialogue and music makes it an entertaining and instructive music appreciation program."

The series was then used in many parts of the country. Approximately ten Leagues requested it. Teacher's manuals were written in some cities to interpret the recordings. In Mobile it was the first in-school broadcast ever used in the schools. Charlotte and Winston-Salem, North



#### STANDARD BAND

A WARRIOR BOLD.....	Panella	Arr. by Yoder
IT'S BEEN A LONG, LONG TIME.....	Cahn-Styne	Arr. by Briegel
BOOGIE MARCH.....	By DeLocey Moffit	
ON WISCONSIN.....	Purdy	Arr. by Yoder
NOTRE DAME VICTORY MARCH.....	O'Shea	Arr. by Yoder
CLAYTON'S GRAND MARCH (Commencement).....	Blake	Arr. by Yoder

1.00 each

#### CONCERT BAND

AMERICAN SEAMAN—Overture.....	By Michael Edwards
Contains—A Life On The Ocean Wave, Sailor's Hornpipe, Sailing, Nancy Lee, Morning Colors, etc.	

Stand. Band 3.50 Symp. Band 5.00

FROM THE LAND OF THE SKY BLUE WATER.....	Cadman
Arranged by Paul Yoder	

Stand. Band 1.50 Symp. Band 2.50

WALTZ MEDLEY.....	Arranged by Yoder
Contains—Carolina Moon, When Your Hair Has Turned to Silver, Good Night Little Girl Of My Dreams, A Little Street Where Old Friends Meet	

Stand. Band 1.50 Symp. Band 2.50

**EDWIN H. MORRIS AND COMPANY, INC.**  
1619 BROADWAY NEW YORK 19, N. Y.

Carolina, Saginaw, Michigan, and Los Angeles all used the transcriptions. They were adapted to both in-school and out-of-school listening.

In Nashville, Miss Catherine Warren, assistant music supervisor in the public schools, started in-school participation for the out-of-school broadcast. She encouraged the children to make music notebooks. The local stores furnished pictures of the composers free until the large demand exhausted the supply.

At present the series has been withdrawn from circulation. But there is still demand for it and the League, profiting from the experience of its use, hopes to rewrite and re-record a new series.

"Up and Down the Scales" was the forerunner of Dallas' "Cadenza for the Afternoon," a music appreciation course first broadcast in 1942. By popular demand of teachers and pupils of the Dallas public schools, it has returned to the air every season since under the shortened title "Cadenza." Miss Marion Flagg, director of music education of the Dallas public schools, became

interested in the Salt Lake City program and introduced the idea in Dallas. She collaborated with the League in writing and producing a program for elementary and junior high school students. A professional writer, Sarah Dorsey Hudson, a League member, writes the scripts. Under Miss Flagg's close personal supervision she not only does the research for the program and prepares the scripts but also writes the background material and program notes. Mimeographed copies of the notes on the coming broadcast are sent to the schools and to others who request them.

According to Miss Flagg, the close cooperation between writer and musician is one of the reasons for the program's success. It has universal listening appeal and makes music appreciation a part of everyday living. The series consists of twenty-six programs, broadcast over station KGKO every Tuesday afternoon from 6:30 to 6:45, timed to catch the family group listeners.

For the past two years the Republic National Bank of Dallas has spon-

sored the program, and the increased budget resulting from this sponsorship has made it possible to improve the series. The first year the program consisted of recorded music, but recently there has been a tendency to get away from recordings and give "live" programs. Last year five "live" programs were given. They were the Ambassadors, the *a cappella choir* of Booker T. Washington High School, the Seminary Singers of Perkins School of Theology of Southern Methodist University, the William Lipscomb School's radio choir, the Apollo Boys' Choir, and Nancy Dawes, concert pianist.

"Musical Pictures," sponsored by the Charleston, West Virginia, League, teaches children music by encouraging them to draw, paint, or write impressions or poems that the music brings to their minds. Short pieces of program music get the best response.

In 1942 the first series was broadcast during school hours for pupils in the first six grades of the 26 public schools in the county. It consisted of 12 programs of music and com-

## Significant Mercury Publications

### • for BAND

#### SHOONTHREE

("The Music of Sleep")

HENRY COWELL

An original band work of deep poetic beauty.

Sets \$2.50 to \$5.00 \*

#### CZECH RHAPSODY

JAROMIR WEINBERGER

Arranged by Richard Franko Goldman

Brilliant music by the composer of Schwanda.

Sets \$4.50 to \$8.50 \*

#### BRAZILIAN FOLK SONG

(A Casinha Pequinina)

Arranged by Carl Buchman

For the good neighbor note on your programs.

Sets \$2.50 to \$5.00 \*

\* For detailed price list and miniature conductor parts send for Band Catalog.

### • for ORCHESTRA

#### THE LEE RIGG

Arranged by Richard Franko Goldman

A traditional American hornpipe tune in an unusual  
orchestral setting.

Sets \$1.75 to \$3.50 \*

#### CZECH RHAPSODY

JAROMIR WEINBERGER

A bright, folksy tribute to the Bohemian homeland.

Sets \$2.25 to \$9.50 \*

#### BRAZILIAN FOLK SONG

(A Casinha Pequinina)

Arranged by Felix Guenther

A popular Brazilian melody—published with the  
co-operation of the Pan-American union.

Sets \$1.25 to \$3.50 \*

#### NOCTURNE ON THE PRAIRIE

BERT REISFELD

Arranged by Felix Guenther

A melodic approach to the mood of a night on the Western  
plains. Cross cued for smaller orchestras.

Sets \$1.25 to \$3.50 \*

\* For detailed price list and miniature conductor parts send for  
Orchestra Catalog.

MERCURY MUSIC CORPORATION, 231 West 40 Street, New York 18, N. Y.



# CHILDREN LOVE THIS NEW EASY WAY TO MUSIC

Here's an easier, better, happier, way to teach Music to grade students,—a method scientifically developed and tested for years in classrooms throughout America. Teaches rhythm, sight reading, pitch perception, solfeggio easily, enjoyably.

## Get this FREE Book... this EASY Teaching Plan

"How to Create New Interest in Your Grade School Music Classes"—tells how to organize and direct your first Song Flute Classes, how to interest parents; gives the famous "Beat Response Method"; starts you on the *fun route* to success in class room music. Get this free book. Use it. Results will win you the praise and respect of pupils, their parents, and your school officials. No obligations. Mail this coupon, or a postal, today.

**THE SONG FLUTE COMPANY**  
(Division of C. G. Conn, Ltd.)

630 So. Wabash Ave., Dept. 270, Chicago 5, Illinois

388



**THE SONG FLUTE COMPANY**  
630 So. Wabash Ave., Dept. 378 Chicago 5, Illinois

Gentlemen, I want to read your book "How to Create New Interest in Your Grade School Music Classes". Please send my free copy, and literature describing the Song Flute. This places me under no obligation.

Name \_\_\_\_\_

Address \_\_\_\_\_

Town \_\_\_\_\_ State \_\_\_\_\_

ment presented once a week. Each program was planned around a central idea. Two or three appropriate pieces of music were played to bring to mind, for example, the sea, toys, or cowboys. After the first experiment it was realized that there might be danger of children's forming a habit of thinking of music only in pictorial terms. So, in the second year, the directors changed the program. They introduced a more conventional type of music appreciation and were careful to use the picture technique only with definite pictorial music. They also found that it was not feasible to cover too wide an age group with one program. So they divided the program into two series—one for primary grades and one for elementary grades.

Now in its fourth year, the program bears only slight resemblance to the first one, which had been planned around one central idea. The development has been interesting for it has stemmed from the reactions of both teachers and pupils. On each program part of the music is recorded and part is "live." The "live" music is rendered instrumentally, orchestrally, vocally. Local music talent contributes the "live" selections.

At the close of the annual series the League sponsors an exhibition at the Children's Library of the pictures inspired by the "Musical Pictures" programs and a special broadcast of the best stories and poems. At the last exhibition about 1,500 drawings were submitted, but even that number did not represent the entire crop. In an effort to discourage competition, at least one drawing of each child was displayed. For these drawings, the League furnished paper when requested. It was soon discovered that the young artists needed a very large sheet of drawing paper to put down their impressions.

The project was planned by the League and promoted with help from community organizations. It is a product of the Junior Radio Board, members of which are representatives of the school system, several teachers, the librarian in the Children's Library, the manager of the radio station, a newspaperman, an artist, Boy and Girl Scout Leaders, the production group for the program, and several interested lay citizens.

## SCHLABACH

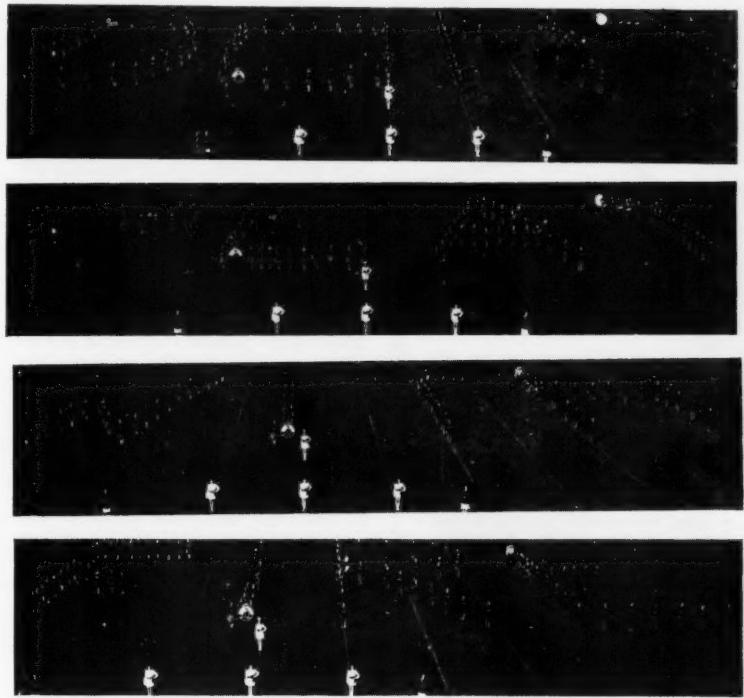
(Continued from page 46)

formed a ladder up the front of the house, and in the glare of spotlights a fireman ran up the ladder and doused the fire with an extinguisher. Then, just to add a little humor to the occasion, he "rescued" Grandma (in a nightie) and descended the human ladder with her slung rather ungracefully over his shoulder. No real rescue was ever greeted with more applause.

For the finale the drill took a soberer turn, and to the accompaniment of a brief but effective script the bands formed the words, one after another, DON'T PLAY WITH FIRE.

a greater number of people, and more graphically, by our drill than by other means of exploitation.

During the war, high school bands did all sorts of things to promote national unity. Some of the drills were haphazard and some were well planned and interesting. I am sure that the letter V took a kicking around that shouldn't happen to a dog and appeared in more shapes and forms than there are colors of the rainbow. We formed ships, planes, cannon, tanks, and parachutes, but I think that most of the best shows that I came in contact with were those that told a story. When you deal with a theme that also has community interest, your au-



As for the music, what could be more appropriate than, "I Don't Want to Set the World on Fire"? I might add at this point that we have found it perfectly possible to read a script over a background of music if the speaker horns are placed correctly and the band plays only moderately loud.

In all of our field drills we feel the need of a touch of humor, but that doesn't mean that they cannot serve a serious purpose, and I think that the significance of National Fire Prevention Week was brought before

dience response is greatly increased.

I think we will see in our football shows a considerable uplift in technique as well as in purpose. Of course they want to be entertaining, but they should also be based on a well-planned subject. The scope is limitless. With the tremendous crowds, the night games where we can regulate the lights as in a theater, hat lights and, above all, the unlimited amount of music available we have a golden opportunity to sell ourselves to the public as never before.

# COLLEGE CLASSICS

## FOR ORCHESTRA

### 6 Outstanding Folios 67 Famous Songs

Each song playable separately  
or in a medley

### Greatest Series of College Medleys Ever Published

Price \$1.50 each folio

- (1) Alma Mater Songs
- (2) Eastern Colleges
- (3) "Big 10" Colleges
- (4) Southeastern Colleges
- (5) West and Far West  
Colleges
- (6) Miscellaneous Colleges

### COLLEGE CLASSICS FOLIO FOR MILITARY BAND

35 Marches That Every Band  
Should Have. A Book for  
Each Instrument.

Each Book 40c

Send for new catalogue  
NATIONAL HEADQUARTERS  
FOR COLLEGE MUSIC

**ALLEN**  
INTERCOLLEGiate MUSIC, Inc.  
67 W. 44th St., New York 18

VISIT  
OUR EXHIBIT  
AND  
ASK TO LOOK OVER  
THE

**M P J**  
NEW MUSIC LIST

MUSIC PUBLISHERS JOURNAL

UP-TO-THE-MINUTE

# Teaching Aid FOR INSTRUMENTAL MUSIC



## CHAPTER TITLES

- 1 Music and the Basic Objectives of Education
- 2 Organizing the Band or Orchestra
- 3 The Pan-American Music Aptitude Test
- 4 Instruments & Finger Charts
- 5 Proper Care of Instruments
- 6 Mechanics of Music
- 7 Seating Plans & Tuning Charts
- 8 The Marching Band
- 9 Conducting
- 10 Recording and Broadcasting
- 11 Fund Raising Ideas
- 12 Band and Orchestra Summer School
- 13 Thumbnail Biographies of Famous Composers

plete. Indexed for instant reference to any subject. It fortifies music as a school subject; tells how to start the band or orchestra — how to keep it going, gives workable plans, seating arrangements, suggestions for the marching band, tips on recording and broadcasting. It contains innumerable teaching helps, including the famous Pan-American music aptitude test. It will help you in every phase of instrumental music — is as essential as your baton.

136 pages, size 6 x 9 inches. More than 30 charts and tables. Succeeds the popular Pan-American Guide, retaining all the tested teaching helps with many new ones added, many new features, over twice as many chapters. Take advantage of this opportunity now. Use the coupon below. 1471

PAN-AMERICAN BAND INSTRUMENT CO.  
ELKHART, INDIANA, U.S.A.

MAIL YOUR ORDER TODAY . . . SEND \$1.00 PER COPY

Use this  
corner  
Pan-American Band Instrument Co.,  
Dept. 365, Elkhart, Indiana

Please send at once, postpaid, ..... copies of the new Pan-American Band and Orchestra Handbook. I enclose \$..... in full payment.

Name ..... Title .....

Address ..... City ..... State .....

## WHEELWRIGHT

(Continued from page 41)

is not all-or-nothing, either-or. The tragedy is that among the other 75 per cent the lack of experience makes them either-or.

Could this be a step toward the solution of the problem: Let's trade required music in the eighth grade—where it tends to be another elementary music class tacked on—for something better. Let's put that required music class in the junior or senior year of high school, where we get the students with voices changed—and their interests, too. Then, instead of singing in the skimmed milk SAB, or what have you category, let's put in honest-to-goodness four-part music. No reason why this mature group could not double up with sixty or ninety in a class. Then the musical leaders could help the others hold parts. With thrilling choral effects the class need not be all serious or all froth. We could help the youth identify his school music with his community music and get a few of those emotions tied up with a broader highway than tin-pan alley.

Young people want social status. They want companionship. They want activity. And they want a tune they can whistle. If we can't give them these and more we had better get completely out of the business—we are 75 per cent out now!

## The Main Idea

Let's picture an ideal musical community. It would have children singing with real joy in their voices. It would have young people putting new energies into their recreation. It would have adults joining happily together in choirs, orchestras, dancing groups, and audiences. Behind all this would be intelligent leadership. Politicians would be statesmen enough to know that men want more than money—men want happiness. Industrialists (including music tradesmen) would know that music is for everybody and that a flabby interest in tawdry sentimentality will sap the community of its real artistic strength.

This community would have religious and educational prophets who do more than chant rituals of the musical art. They would "gadfly" community indifference. In this

place, which could be anybody's town in our free country, the answer would come through a blending of ideals and effort.

We are fast approaching either an ideal community life or the tragic embers of a civilization bombed out. Music tradesmen, educators, and community leaders—let's pull together to close the gap between life in the school and out. Let's give the community a real commencement—and with music!

## 1946 MUSIC WEEK

The 23rd annual observance of music week, May 5 to 12, has been announced by C. M. Tremaine, Secretary of the National and Inter-American Music Week Committee. President Truman is Chairman of the Honorary Committee of Governors and David Sarnoff is Chairman of the Active Committee.

Following are quotations from Mr. Tremaine's announcement:

"We believe deeply in the great possibilities for the influence of music in the world now in the making, and that the need for its service will be increasingly manifest.

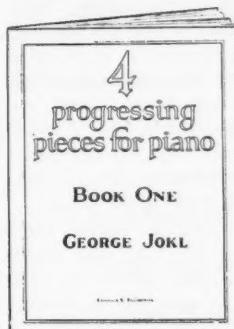
"Our public officials, too, have come to accept the value of music because they have seen evidence of its influence. Their recognition is indicated by the remarkable fact that the Honorary Music Week Committee includes the name of the governor of every state and territory in the Union and is headed by the President of the United States.

"The professional musician has a stake in the widespread acceptance of the value of music. He is directly interested that the service of music shall stand high in the people's estimation, and in that of statesmen of our own and other countries.

"Marching steadily forward are the municipal recreation departments which are increasingly utilizing Music Week to highlight the year's activities and to enlist support for the establishment of a wide variety of amateur vocal and instrumental groups."

Printed matter which will assist in the promotion of Music Week may be obtained by addressing the National and Inter-American Music Week Committee, 315 Fourth Ave., New York 10, N. Y.

## 4 PROGRESSING PIECES for PIANO



"The most interesting teaching pieces to appear in a long time," is the opinion of the teachers who have seen these two new volumes. Expertly written, they are excellent studies for development of tone and phrasing. Progressively graded through grades 4-7.

**BOOK I**—Contains: "Morning Song," "Dance of the Puppets," "Little Waltz," "The Merry Farmer."

**BOOK II**—Contains: "Cradle Song," "In A Foreign Land," "On the River," "Burlesque."

**Price—50¢ per copy**

### ASK YOUR MUSIC DEALER

Published by

**GORDON V. THOMPSON LIMITED**

193 Yonge St., Toronto 1, Canada

## PERCUSSION TECHNIQUE

By SAM C. ROWLAND

Here is a series of Five Great Text Books which digest the Percussion Technique of World Renowned Specialists. Wonderful for student, teacher, music supervisor, orchestra and band conductor's use.



**VOLUME I  
The Snare Drum and Drum Ensemble**  
Contains Strube Drum rudiments; a chapter on "The Relative Rudiment"; profusely illustrated with action photographs; contains introduction by Dr. Edwin Franko Goldman.

**VOLUME II  
Concert Bass Drum, Cymbal Playing, Orchestra and Drum Corps, Scotch and Rudimental Bass Drumming, Technique of Tenor Drumming**  
Presents the technique of the world-renowned Gus Helmecke. Also Frank Kutak's concert Cymbal Technique. Contains action photographs of many important celebrities.

**VOLUME III  
Drum and Bugle Corps and the Modern Color Guard**  
Contains material for the conduct of the Color Guard. Also wonderful material for Drum and Bugle Corps. A "must" manual for Veteran Posts Color Guards.

**VOLUME IV  
Band and Corps, Roll Offs, Drill Beats, Percussion Equipment, Technique Analysis, Drum Major Signals**  
Contains a section written by Sgt. Frank Lawler, Drum Major authority. Also one on Swiss Flag Throwing by Major Maynard Veiler.

**VOLUME V  
The Tympani**  
Material in this volume prepared by Mr. Tommy Thomas, top-ranking drummer of the day. Contains excellent information for both drummer and tympanist.

**O. PAGANI & BRO.**  
289 BLEECKER ST., NEW YORK 14, N. Y.

## Piano Albums from Mercury

### A TREASURY OF EASY CLASSICS \$1

Edited by Esther Abrams

A one-volume collection of easy piano solos by the great masters.

### MEET MODERN MUSIC

Part I (Grades 1-2½) 75¢

Part II (Grades 2-3) 75¢

Introducing contemporary music through easy solos by its greatest exponents.

### SWING YOUR PARTNER 60¢

Arranged by Felix Guenther

American square dances, reels and jigs in colorful yet simple settings.

### New Teaching Pieces

#### DIVERSIONS Irving Mopper

Five intriguing modern studies in five-finger position. Grades 1-2.

50¢

#### TRAMP AWAY! Norman Casden

A gay, bombastic march in second grade. 40¢

Send for our complete catalog

#### MERCURY MUSIC CORPORATION

231 W. 40 Street, N. Y. 18, N. Y.

## New Briegel Publications

### FIVE PIECES for STRING ORCHESTRA

by

GEORGE JOKL

ALBUM LEAF  
WITCH'S RIDE  
GRANDMOTHER SLEEPS  
RECOLLECTION  
MERRY PRANKS

Parts with Score—\$3.00

### BACH'S 7th FUGUE STRING QUARTET WITH SCORE \$1.00

### AUDITION WINNERS

by

MAYHEW LAKE

A Novelty for Band  
Demonstrating a Competition of Soloists

Standard Band—\$4.00

Symphonic Band—\$7.50

Send for Free Band, Choral and  
Orchestra Bulletins

## GEORGE F. BRIEGEL, Inc.

RKO Building, Radio City  
1270 AVENUE OF THE AMERICAS  
New York 20, N. Y.

## NERO

(Continued from page 21)

with the ropes and pretty soon there's another phone call and then he is sitting in another studio making records at ten dollars per hour or transcriptions at eighteen dollars per hour. Not very long afterward Jascha, homeward bound on that five-fifteen, reads, with a wise smile on his face, about a talented young violinist who made his debut at Town Hall the night before.

Now who and what are these contractors? They are the middlemen of music and, unless the conductor specifically asks for a certain man, the contractor is the one who decides whether or not you work. He is usually a pal of the conductor or else he is known for supplying a superior type of musician, and if the conductor has no special pal, which is quite possible, the established contractor is given the job of supplying the orchestra desired, which may be anything from a three-piece concert trio to a hundred-piece symphony orchestra. For this service the contractor receives 50 per cent above the scale for the job being done. He also acts as liaison man between the employer and the union, and he keeps a record of the time and overtime and makes out the bill for the musicians' services. All in all he is quite a powerful figure, much respected and feared by the musicians as he is the voice at the other end of the phone.

Whence all this big money? Well, most of it comes from the commercial radio program. A man has a product to sell and he wants to tell the public about it so he buys time on the air and pays an advertising agency to provide a program of entertainment calculated to appeal to some millions of listeners. If the commercials are clever, he figures the public will rush out and buy as much of his product as they can get their hands on. Now there is no such thing as a commercial radio program without music, and the Musicians' Union, realizing that it takes a highly skilled musician to play this kind of music has put a very high price on his services. For instance, the scale calls for a minimum of six dollars per hour for rehearsals time and fourteen dollars for a half-hour broadcast or fraction thereof. As most half-hour programs

on the air rehearse at least four hours and usually more and in many cases have a repeat broadcast for the West Coast, it is easy to see that it is not unusual for a musician to make more than fifty dollars for part of a day's work. If his connections are good and if he is in demand, he soon finds himself with more dates than he can handle, and if he is especially valuable he can get much more than the union scale calls for.

### Heavy Odds

He is now officially a member of the small group of commercial musicians that have all the big-money work in New York sewed up. Out of the more than twenty thousand members of New York's Local 802 there are fewer than a thousand who ever get anywhere near this type of work. This fact does not keep the young musician from figuring that he'll be the lucky one. Because of the possible high pay and the fact that there is no future at all in the smaller towns, the young musicians of the country flock to the three big cities which offer the greatest musical opportunities, New York, Chicago, and Los Angeles, thus creating a severe unemployment problem. These three big cities have too many musicians, while the rest of the country is practically without music. This situation will become worse as more musicians are released from the armed forces and find themselves without work. Unless he is one of the few ex-symphony men, the returning veteran will find that he has no job to come back to, as the musical show he was with has closed or the radio program he was on has gone off the air and he will have no one to appeal to. His only recourse is to try to get some of the other music work, such as in a night club band or "working the outside," which means playing with pick-up bands engaged for single dates, such as banquets, weddings, or dances. Most dates of this type pay around sixteen or twenty dollars, and by hanging around on the union exchange floor the musician may get one or two such dates per week, but it is a very insecure living. He may go with a name band which spends most of its time on the road, and even with the comparatively high salaries (between a hundred and a hundred and fifty per week) find it

# Concert Band Repertory

LATIN-AMERICAN DANCES—Set No. 1

(Published with the cooperation of the Music Division of the Pan-American Union)

Selections	Composers	Arrangers	
1. Yaravi Peruano	Luis Delgadillo	David Bennett	
2. Estudio No. 29	Emilio Murillo	Erik Leidzen	
3. Canta, Canta Llanerito	Carlos Bonnet	Lucien Cailliet	
4. La Perla Del Sur	Angel Del Busto	Composer	
5. La Cueca Cueca	D. Roman Heitman	Russel Goudey	
Prices	Standard	Symphonic	
Each .....	\$ 2.50	\$ 4.50	
Complete Set .....	10.00	18.00	
Conductor's Condensed Score .....	.35	Parts, each .....	.20

## AMERICAN WINGS BAND BOOK

by ALEXANDER HYDE  
Band Leader, U. S. A. A. F.

### CONTENTS

- Inspection Waltz
- Guardmount Waltz
- Free French (March)
- Our Old Man (March)
- Hubba Hubba (March)
- Cradle Song (Concert)
- Soldiers With Wings (March)
- Commander of Troops (March)
- Stars, Bars And Stripes (March)
- Dawn, Day and Dusk Patrol (March)

Each Book 35¢  
Piano Conductor Book \$1.00

Just Released  
FOR FULL CONCERT BAND

## BAÍA

(Barroso-Goudey)

## LAZY RIVER

(Carmichael-Long)

## ROCKIN' CHAIR

(Carmichael-Teague)

Educational Division

**SOUTHERN MUSIC PUBLISHING CO., Inc.**

1619 BROADWAY, NEW YORK 19, N. Y.

*It's Here!*

# THE SCHILLINGER SYSTEM OF MUSICAL COMPOSITION

BY JOSEPH SCHILLINGER

IN TWO VOLUMES

Now you can study with the teacher of George Gershwin, Vladimir Dukelsky (Vernon Duke), Benny Goodman, Oscar Levant, Glenn Miller and other leading composers, arrangers and musical directors.

THE SCHILLINGER SYSTEM is a complete scientific system of musical composition. It offers techniques and procedures for composers, arrangers and orchestrators of music in any style for any medium of performance. It presents melodic and rhythmic ideas of genuine novelty. It increases production and saves time.

For music educators, the two volumes of "The Schillinger System of Musical Composition" represent a full 4-year course of musical study. They include an exhaustive summary of rhythmic devices and pitch scales, rules for writing melodies and counterpoint, a new system of harmony and orchestration.

The Schillinger System is comprehensive and universal.

Publication date March 23, 1946

PRICE FOR THE SET OF  
TWO VOLUMES: \$30.00



WRITE FOR THE DESCRIPTIVE BROCHURE ON THE SCHILLINGER SYSTEM OF MUSICAL COMPOSITION.

**CARL FISCHER, INC.**

CORNER SQUARE • NEW YORK • 119 W. 37 ST.  
BOSTON • CHICAGO • DALLAS • LOS ANGELES

impossible to save much money, especially if he has a family at home. If he has had any special training along symphonic lines, he may try to get into one of the country's too few professional symphony orchestras, which pay very little for the amount and quality of work required. Top salaries for the average orchestra members run from a hundred dollars per week in New York and ninety dollars in Philadelphia to around forty dollars per week in cities like Dallas. All this serves to show why the best musicians come to the big towns and try to crash the commercial game.

This sums up the situation. Because they offer the best financial returns, the three big towns are terribly overcrowded with many excellent craftsmen unable to get any work, while the smaller towns that offer little or no opportunity for the musician are losing all chance of having any kind of music of their own for either cultural or entertainment purposes.

#### Decentralization

We must find a way to provide employment in the smaller communities in the country for the many young people who are choosing music for a profession. There is no reason why each state in the Union should not have a major symphony orchestra on a par with the New York Philharmonic or the Boston Symphony. There is no lack of talent, only a lack of funds. We must realize that all music plays an important part in our way of life, and if we do not help to promote its place in our communities, we will all lose by it.

Perhaps it seems foolish to worry about something like this while we are recovering from a war, but it is a problem that affects more of us than we realize. If each state government would set aside a sum of money each year to help provide a better musical life for its communities, the people would rally around to help with its upkeep. A great deal of money is spent each year for museums and libraries and nothing for music. There is no question about there being a demand for good music. Many very small communities have tried to organize orchestras with their amateur musicians, but at their best they offer

satisfaction only to the participants. If funds are available we can find employment for all the local talent and offer a measure of security to the big city musicians who would be glad to settle somewhere else if they had a chance to earn a living. As it stands today, the natural spirit of competition is forcing the musician into a world of dollar signs instead of music, and this state of affairs will in time lower our standards of music, because the inferior quality of musician will be left in the smaller paying jobs while the better ones abandon the low paying symphony orchestras to make their fortunes in the big cities.

#### LIBRARY OF CONGRESS

Two announcements of general interest to musicians have been issued by the Library of Congress.

Duncan B. M. Emrich has been appointed Chief of the Archive of American Folk Song in the Music Division to succeed B. A. Botkin, who resigned to undertake private writing projects in the field of American folklore. Dr. Emrich pursued his graduate studies at the University of Madrid and under the direction of the famous George Lyman Kittredge at Harvard. From 1937 until his entry into the Armed Forces he taught at Columbia University, Juilliard School of Music, and Denver University. As an officer in the United States Army he served with the Military Intelligence Division and as official American historian at General Eisenhower's Headquarters.

The Archive of American Folk Song, which Dr. Emrich heads, now contains more than 8,000 recordings of folk music which have been gathered from all parts of the United States and various countries abroad.

The second announcement states that a 274-page "Guide to Latin American Music" edited by Gilbert Chase has been published and is available from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C., at 45 cents per copy. Mr. Chase, member of the staff of National Broadcasting Company, compiled this guide as a part of the program of the Interdepartmental Committee on Scientific and Cultural Cooperation of the Department of State.

## Auditorium Collections of Harms Choruses

*Two new volumes have been added to the series of universally popular, standard American songs in choral settings, which are extremely valuable for program material.*

### FOUR-PART TTBB

DANCING IN THE DARK	Schwartz
HALLELUJAH	Youmans
I'LL SEE YOU AGAIN	Coward
I LOVE A PARADE	Arlen
JUST A COTTAGE SMALL	Hanley
MARCH OF THE MUSKETEERS	Friml
NIGHT AND DAY	Porter
RIFF SONG	Romberg
STRIKE UP THE BAND	Gershwin
WANTING YOU	Romberg
WHEN DAY IS DONE	Katscher
YOUR LAND AND MY LAND	Romberg

Price \$1.00

### FOUR-PART SATB

DANCING IN THE DARK	Schwartz
DESERT SONG	Romberg
EMBRACEABLE YOU	Gershwin
HALLELUJAH	Youmans
I'LL SEE YOU AGAIN	Coward
INDIAN LOVE CALL	Friml
NIGHT AND DAY	Porter
ROSE-MARIE	Friml
SONG OF THE FLAME	Gershwin-Stoehari
WANTING YOU	Romberg
WHEN DAY IS DONE	Katscher
YOUR LAND AND MY LAND	Romberg
ZIGEUNER	Coward

Price \$1.00

*The three other collections are also full of attractive, appealing and eminently singable selections.*

### TWO-PART SA

APRIL SHOWERS	Silvers
DESERT SONG	Romberg
HALLELUJAH	Youmans
I'LL SEE YOU AGAIN	Coward
I LOVE A PARADE	Arlen
JUST A COTTAGE SMALL	Hanley
OLD FASHIONED GARDEN	Porter
ROSE-MARIE	Friml
SERENADE	Romberg
TEA FOR TWO	Youmans
WHEN DAY IS DONE	Katscher
WHO'LL BUY MY VIOLETS	Padilla

Price 60c

### THREE-PART SSA

APRIL SHOWERS	Silvers
I LOVE A PARADE	Arlen
JUST A MEMORY	Henderson
L'AMOUR TOUJOURS L'AMOUR	Friml
NIGHT AND DAY	Porter
OLD FASHIONED GARDEN	Porter
ROSE-MARIE	Friml
SERENADE	Romberg
SOFTLY, AS IN A MORNING SUNRISE	Romberg
TEA FOR TWO	Youmans
TWO HEARTS	Stoltz
WHO'LL BUY MY VIOLETS	Padilla

Price 75c

### THREE-PART SAB

DESERT SONG	Romberg
HALLELUJAH	Youmans
I LOVE A PARADE	Arlen
INDIAN LOVE CALL	Friml
JUST A COTTAGE SMALL	Hanley
MARCH OF THE MUSKETEERS	Friml
ONE ALONE	Romberg

Price 75c

PLAY GYPSIES, DANCE GYPSIES	Kalman
SERENADE	Romberg
SOFTLY, AS IN A MORNING SUNRISE	Romberg
TEA FOR TWO	Youmans
YOUR LAND AND MY LAND	Romberg

**HARMS, INC. — RCA BLDG. — ROCKEFELLER CENTER  
NEW YORK 20, NEW YORK**

## THOMPSON

(Continued from page 50)

students (yearly examines 17,000), a staff of 240, and 20 branches throughout the city of Toronto.

So much for music in higher education. But what of the schools—elementary and secondary—throughout the province? Under the dynamic leadership of G. Roy Fenwick, supervisor of music for the province, music has made tremendous strides, as is apparent from the increase in the total grants the provincial department of education has made to music. Mr. Fenwick speaks at service clubs, conventions, conferences, on the radio—but everywhere his subject is music and more music. His droll sense of humor and quick wit, added to his unquestioned ability and sagacity, make him the ideal general of educational forces in Ontario schools.

Before Mr. Fenwick took over his provincial job he served as supervisor of music in the city of Hamilton. That his work in this capacity had its amusing side is attested by some of the answers which he recalls were handed in to their examiners by would-be music teachers. Here are some choice ones: "If a child has a defective vocal organ, take him to the doctor and have it out." "If children cannot sing, the only thing to do is get after them." One of the candidates made this brilliant recommendation: "The tonic and the chronic scales should be sung." But to this one should go the prize: "Sopranos sing notes with their tails up; altos sing notes with their tails down."

Mr. Fenwick is now assisted by a full-fledged military major. At the end of the war, Major Brian McCool, former teacher in Harbord Collegiate, returned to Toronto. The major enlisted in 1939 in Canada, and was in charge of the landing operations at Dieppe. He was captured by the Germans and held prisoner until liberated by the American Army. While a prisoner of war, he gave leadership to all kinds of musical activities—bands, orchestras, glee clubs—to brighten the lives of fellow prisoners and prepare them all for a fuller cultural appreciation of life on their return home. Major McCool will direct the development of music in the secondary schools of Ontario.

The objective of music education in Ontario schools is twofold. First, to enrich the lives of all the students by having 100 per cent participation. The main emphasis is on vocal teaching and music appreciation, as it is felt that this brings music to all. Second, the course aims to uncover and develop special musical talent. To this end, choirs, bands, and orchestras have been encouraged.

Years ago the schools based their vocal instruction on the tonic *sol fa*. As a system of education this is now a dead issue, although the principle of these syllables is used simply as a crutch to help the student in the early stages of sight singing. The object is to apply the syllables to the staff at the very beginning but to

a bugle band in each of the remaining six. Mr. Brethour himself conducts and directs school orchestras as well as choirs. The instruments are owned by the children and are of a heterogeneous nature.

Orchestras, bands, and special choirs for the most part are extracurricular. Little or no time is permitted such activities in the regular school program. There are no full-time music teachers in the elementary and secondary schools. Teachers of other subjects than music who have musical gifts are selected to do this work mostly after school hours. The province makes certain grants available to schools, but these run, on an average, from a low of \$1.20 to a high of \$76.00 to the largest high school in the city of Toronto. While the development of instrumental music in Ontario schools has been slow, there are some excellent school bands, such as the High School Band of Barrie. Peterborough and many other towns and cities have no school bands. The purchase of uniforms and music is made possible principally through funds raised by concerts and special subscriptions.

In spite of these handicaps, music is making tremendous strides in Ontario schools. Enthusiastic teachers work with interested pupils, drilling and instructing them in after-school hours and again at night. A monument should be raised to the unselfish labors of men like Harvey Perrin in Lawrence Park Collegiate in Toronto, who have devoted years of time through sheer love of the subject and with no additional recompense.

Furthermore, many of these enthusiasts attend the summer school for teachers under the direction of the principal and provincial supervisor, Mr. Fenwick. Some of the most gifted are on the staff. Others take refresher courses to prepare themselves more adequately for the next year's work. Teachers of regular subjects from various parts of the province come to the summer school to equip themselves as music instructors or supervisors. Every effort is made in the summer school to develop music instructors from the ranks of the teaching profession. In the normal schools, too, prospective teachers are taught the essentials of vocal music and music appreciation.

A "Must" for  
Everyone  
who is genuinely  
interested in the  
growth of our  
American music

M P J  
NEW MUSIC LIST  
A publication of  
MUSIC PUBLISHERS JOURNAL

drop entirely tonic *sol fa* as soon as possible thereafter. In the elementary schools, only vocal music is taught, but it is a compulsory subject and consumes only 10 per cent of the pupil's school time.

In the secondary schools, music is compulsory in grade nine. The pupils study vocal music and music appreciation. In the higher grades, music is optional. In recent years it has been possible for students to get matriculation standing with music as one of the optional subjects.

Eldon Brethour, supervisor of music in Toronto, has three full-time assistant supervisors but no full-time teachers. One of his assistants is Martin Chenhall, who has a brass band in each of ten secondary schools and

# ASCAP salutes the Music Educators National Conference in session at Cleveland

The interests of this conference, devoted to the progress of musical education in America, closely parallel those of the American Society of Composers, Authors and Publishers.

A major requirement of the music educator is adequate published material in all categories. This complete repertoire requirement is met only through the music created and published by our members. ASCAP publishers, listed below, serve every need of the educational field.

A B C Music Corporation  
Abrahams, Maurice, Inc.  
Advanced Music Corp.  
Alfred Music Co., Inc.  
Allen, Thornton W., Co.  
Allied Music Corp.  
Ambassador Music, Inc.  
American Academy of Music, Inc.  
American Book Pub. Co.  
American Music Pub. Co., Inc.  
Antohai Music Co.  
Antony, Frank  
Apollo Music Co.  
Arrow Music Co.  
Arthur, Irving, Music Publications  
Aucher, Emil, Inc.  
Atlas Music Corp.  
Axelrod Publications, Inc.  
Baron, M., Co.  
Barton Music Corp.  
Belwin, Inc.  
Berlin, Irving, Music Co.  
Birchard, C. C., & Co.  
Blasco Music, Inc.  
Bloch Publishing Co.  
Bogat Music Corp.  
Bond, Carrie Jacobs, & Son  
Boston Music Company  
Bourne, Inc.  
Bregel, Vocco & Conn, Inc.  
Briegel, Geo. F., Inc.  
Broadway Music Corporation  
Brooks Music Pub. Co.  
Brown & Henderson, Inc.  
Burke & Van Heusen, Inc.  
Carter, Irving  
Capitol Songs, Inc.  
Carmichael Music Publications  
Carroll Publications  
Century Music Pub. Co.  
Chappell & Co., Inc.  
Charling Music Corp.  
Church, John, Co., The  
Coleman, Robert H.  
Congress Music Publications  
Coslow Music Co.  
Courtney, Alan, Music Co.  
Crawford Music Corporation  
Crescendo Music Corp.  
Criterion Music Corp.  
Curtis, L. B., Music Pub.  
Dash, Connally, Inc.  
Davis, Joe, Music Co., Inc.  
Dawson Music Co., Inc.  
De Leon, Robert, Music Co., Inc.  
Delkeskamp Music Pub. Co.  
Dentons & Haskins Corp.  
Ditson, Oliver, Co., Inc.  
Dorsey Brothers' Music, Inc.  
Drake-Hoffman-Livingston,  
Music Publishers  
Dubonnet Music Publishing  
Edition Musicae—New York, Inc.

Edmonds, Shepard N., Music Pub.  
Co., The  
Edwards Music Co.  
Eikan-Vogel Co., Inc.  
Ensemble Music Press  
Evans Music Company  
Famous Music Corporation  
Felt, Leo, Inc.  
Fenton Publications  
Fields, Arthur, Publications  
Filmore Music House  
Fischer, Carl, Inc.  
Fischer, J. & Bro.  
Fisher, Fred, Music Co., Inc.  
FitzSimons, H. T., Company  
Flammer, Harold, Inc.  
Foley, Charles  
Foreign & Domestic Music Corp.  
Forster Music Publisher, Inc.  
Fortune Music, Inc.  
Fox, Sam, Publishing Co.  
G. I. Music  
Galaxy Music Corporation  
Gamble Hinged Music Co.  
Gem Music Corporation  
General Music Publishing Co., Inc.  
Georgeoff, Evan, Music Pub. Co.  
Gershwin Pub. Corp.  
Glenmore Music, Inc.  
Global Music, Inc.  
Goodman Music Co., Inc.  
Gordon, Hamilton S., Inc.  
Gordon, Kaufman & Real, Inc.  
Gordon Music Co.  
Grand Music Corp.  
Gray, H. W., Company, Inc.  
Hall-Mack Company  
Handy Bros. Music Co., Inc.  
Hansen, Charles H., Music Co.  
Hargrave Music Press  
Harman Music, Inc.  
Harmony Music Corp.  
Harms, Inc.  
Harms, T. B., Company  
Harris, Charles K., Music Pub.  
Co., Inc.  
Homeyer, Chas. W., & Co., Inc.  
Hope Publishing Company  
Howard, Joe, Music Pub.  
Huntington, R. L., Inc.  
J. P. Music Co.  
Jacobs, Walter, Inc.  
Jaytee Music Pub. Co.  
Jefferson Music Co.  
Jenkins Music Company  
Jewel Music Pub. Co., Inc.  
Jones, Isham, Music Corp.  
Jungnickel, Ross, Inc.  
Kages Music Publishers

Kay & Kay Music Pub. Corp.  
Keane, Michael, Inc.  
Kearney Music Co.  
Kendis Music Corporation  
King, Charles E.  
La Salle Music Publishers, Inc.  
Leeds Music Corp.  
Leslie, Edgar, Inc.  
Lewis Music Pub. Co., Inc.  
Lincoln Music Corp.  
Loeb-Lissauer, Inc.  
Lorens Publishing Co.  
Ludwig Music Pub. Co.  
Macap Music Publishers, Inc.  
Manhattan Music Publishers  
Manor Music Company  
Marchant Music Publishers  
Marlo Music Corp.  
Martin Music  
Maurice, Peter, Inc.  
Maxwell-Wirgen Publications  
Mayfair Music Corp.  
McKinley Publishers, Inc.  
Melo-Art Music Publishers  
Melomusic Publications  
Melrose Music Corp.  
Melrose, Walter, Music Co.  
Mercury Music Corp.  
Milene Music  
Miller, Bob, Inc.  
Miller Music Corp.  
Miller Music, Inc.  
Morris, Edwin H., & Co., Inc.  
Morros, Boris, Music Co.  
Movietone Music Corp.  
Musette Publishers, Inc.  
Music Makers Publishing Co.  
Musical Works  
Mutual Music Society, Inc.  
Nazarene Publishing House  
New World Music Corp.  
Noble Music Co., Inc.  
Northern Music Corp.  
O'Flynn, Charles, Publications  
OKay Music Company  
Owens-Kemp Music Co.  
Pan-American Music Co., Inc.  
Paramount Music Corp.  
Paul-Pioneer Music Corp.  
Pepper, J. W., & Son, Inc.  
Photo Play Music Co., Inc.  
Piedmont Music Co., Inc.  
Pinkard Publications  
Plymouth Music Co., Inc.  
Pond, Wm. A., & Company  
Prerer, Theodore, Company  
Pyramid Music Co.  
Remick Music Corp.  
Renssen, Alice

Rhyme & Rhythm, Inc.  
Rialto Music Pub. Corp.  
Ricordi, G., & Co., Inc.  
Ritter, N., Inc.  
Ritter, Dave  
Ritter, Tex, Music Pub., Inc.  
Robbins Music Corporation  
Rodeheaver Co., The  
Rossiter, Will  
Row, R. D., Music Co.  
Roy Music Co., Inc.  
Royal Music Publisher  
Rubank, Inc.  
Ruval Music Co.  
Rytvo, Inc.  
Santly-Joy, Inc.  
Saunders Publications  
Schirmer, G., Inc.  
Schroeder, D. L.  
Schroeder & Gunther, Inc.  
Schwarz, Merrill, Music Co., Ti.,  
Shapiro, Bernstein & Co., Inc.  
Shattiger Piano & Music Co.  
Shilkret, Nathaniel, Music Co., Inc.  
Shubert Music Pub. Corp.  
Skidmore Music Co., Inc.  
Skylark Songs, Music Publishers  
Southern Music Pub. Co., Inc.  
Spier, Louis, Inc.  
Sprague-Coleman, Inc.  
Starwood Music Corp.  
Starlight Music  
Stasny Music Corp.  
Summy, Clayton F., Co.  
Sun Music Co., Inc.  
Sunset Music Publishers  
Superior Music, Inc.  
Tempo Music, Inc.  
Tempo Pub. Co., The  
Tin Pan Alley  
Tobias & Lewis, Music Publishers  
Transcontinental Music Corp.  
Triangle Music Corp.  
Tropical Music Publishers  
Urban Music Publications  
Variety Music  
Victoria Publishing Co.  
Viking Music Corp.  
Villa Moret, Inc.  
Vogel, Jerry, Music Co., Inc.  
Volkstein, Bruno, Inc.  
Von Trier, Harry, Music Pub. Co.  
Warlock Music Co.  
West'm Music Pub. Co.  
Williams, Clarence, Music Pub.  
Co., Inc.  
Williamson Music, Inc.  
Willis Music Co.  
Witmark, M., & Sons  
Wood, B. F., Music Co.  
Words & Music, Inc.  
World Music, Inc.  
Yankee Music Pub. Corp.



The AMERICAN SOCIETY of COMPOSERS,  
AUTHORS and PUBLISHERS 30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

Much could be written of the fine job being done by Leslie R. Bell in the Ontario College of Education among the fledgling teachers for whom he is instructor and inspiration.

The Ontario Educational Association holds a convention in Toronto each year during the Easter holidays. The music section has its own special organization and a very active program during the convention. It draws speakers from various parts of the province, and often outstanding educators are secured from England and the United States to inspire the music supervisors in attendance. Demonstrations of the results of singing as well as the work of choral groups, bands, and orchestras are given there. The high spot of the convention week is an all-Ontario concert given at Massey Hall or the University Arena. These concerts are attended by the teaching profession and the public generally.

While instrumental music in Ontario may be still in swaddling clothes, vocal music is full grown. Class instruction and the work of choirs generally may be said to rate with any in the United States. But bigger and better things lie ahead. A native son of Ontario, Edward Johnson, manager of the Metropolitan Opera, has accepted membership on the Board of Governors of the University of Toronto and has been appointed chairman of the Board of Directors of the Toronto Conservatory of Music. Recently Mr. Johnson addressed the Canadian Club in Toronto and told of his aims and ambitions for Canadian music education. Since the University keynotes the activities in the secondary schools, Mr. Johnson's appointments augur big things for the future.

---

## FLAGG

(Continued from page 23)

home could have provided her. Many times the comment is heard, "All I know about music I learned in public school." One mother said, "School music locates other people who are interested in good music without having to *long* for them."

Among the answers to the second question, "What was missing?", we find a greater range of reaction.

There were a very few who admitted that music "exerted no influence on my life"; some confessed to "complete lack of interest on my part," called music "a negative influence"; nine individuals said "I needed more study but didn't take it"; some complained "friendliness and comfortable feeling were lacking; teacher frightened me." There were many, many more reactions in the opposite direction: "I had a happier life because of music"; "nothing was missing." "I suppose there was something missing, but to me my instructors were perfect and I can think of no fault."

Other parents missed special features now offered their children, choral clubs, symphony concerts, and especially instrumental instruction.

*On your desk...  
In your studio...  
On your counter...  
In your library...  
  
It will serve you  
every day*  
  
**M P J**  
**NEW MUSIC LIST**  
**A publication of**  
**MUSIC PUBLISHERS JOURNAL**

A number felt a need for more individual and intimate attention, more personal help in crowded classes, more singing, more part singing, more ability to read notes. Two persons asked for a better balance with lighter types of music, and one asked for more popular music.

Comments of special interest were these: "Nothing was wrong except that music was considered a luxury instead of a necessity"; "not enough stress on music and its importance in everyday life"; "I feel that music should be given equal importance with other subjects"; "not enough time"; "could not get music because of conflicts with required subjects."

The results of the questionnaire suggest the difference between music experience in elementary school and that in high school. Barely 10 per cent of those replying had music in high school, and the replies do not reveal the character of that experience. There is little evidence of carryover from high school music into later life; less than 9 per cent of all replying sing in church choirs; less than a third of all replying play an instrument of any kind. The lack of replies testifying to high school music reveals the fact that a high school music program, as such, is a comparatively recent development. Until 1935 music in high school in Dallas meant traditionally "a military band and a little choral singing." The military bands in six high schools were all trained by one retired army band director. Individual choral teachers, however, stand out for their successful teaching in spite of a lack of city-wide program. Over half of the replies showing high school music point to the lasting effects of one such teacher's labors, with many of her students going on into music as a profession.

The high school program has been greatly strengthened by the appointment of full-time instrumental teachers in each junior and senior high school, and still more by professional interchange between this fine group of instrumental teachers and the Greater Dallas Band and Orchestra Association. The cooperative emphasis on building standards of band and orchestra achievement through solo and ensemble competitions and through great community festivals shows a quality and quantity of growth for the past ten years that is substantial indeed. The proof of carryover into after-school life is harder to measure, but if time permitted, plenty of evidence could be found from the persisting pleasure an individual has with the instrument studied under the fee plan of class instruction in the elementary schools, or under the free instruction in junior high school, and in orchestra and band experience on elementary, junior, and senior high school levels. The instrumental program in the high schools is too young to show much carryover into community life, and then, too, graduates have scattered for further education. The one opportunity for

## *Exciting Modern Music News for Orchestra*

from the writer of "In A Monastery Garden" & "In A Persian Market"

**Two Compositions by ALBERT W. KETELBEY**

Newly Arranged by Henry Sopkin

### **DEVOTION**

Released for the first time in America. A musical painting of emotions robed in rich tonal colorations which Henry Sopkin moulds into a warming, refreshing orchestral setting.

Symp. Orch.

Set A, \$2.00, Set B, \$2.75 Set C, \$3.50

Piano-Cond. .50

Extra Parts .15

### **BELLS ACROSS THE MEADOWS**

A melodious descriptive tone poem capturing the pastoral scene.

Symp. Orch.

Set A, \$2.00, Set B, \$2.75 Set C, \$3.50

Piano-Cond. .50

Extra Parts .15

### **CHOPIN'S POLONAISE in A<sup>b</sup>**

Transcribed for Orchestra in C by HENRY SOPKIN

Mr. Sopkin is unsurpassed in his newest most brilliant arrangement for orchestra.

Symp. Orch.

Set A, \$2.50, Set B, \$4.00 Set C, \$5.50

Piano-Cond. .75

Extra Parts .20

### **GOLDEN GATE OVERTURE**

By DAI-KEONG LEE

This composition conveys an impressionistic study of an American gateway to peace.

Full Orch. \$3.50

Concert Orch. \$5.00

Conductor .75

Extra Parts .25

### *Henry Sopkin's SYMPHONIC ARRANGEMENTS for ORCHESTRA*

Brighten your spring concerts with these mood perfect springtime compositions

ONE MORNING IN MAY ..... Full Orch. \$3.50 Concert Orch. \$5.00

STAR DUST ..... Full Orch. \$3.50 Concert Orch. \$5.00

STORMY WEATHER ..... Set A, \$3.00, Set B, \$4.50, Set C, \$6.00

featuring a specially arranged storm scene

SERENADE IN THE NIGHT ..... Set A, \$2.50, Set B, \$4.00, Set C, \$5.50

Write for Mills

Complete Orchestral

Music Catalog

### **Unusual Publications for the STRING ORCHESTRA**

Featured and recorded by Arthur Fiedler & the Boston Symphony POPS Orchestra  
**JAZZ PIZZICATO** by Leroy Anderson  
JAZZ LEGATO

Instrumentation: Conductor's Score, 1st Violin, 2nd Violin, Violas, Cellos, Bass.  
Complete with Score \$1.00  
Cond. Score .50  
Other Parts .20

Complete with Score \$1.50  
Cond. Score .75  
Extra Piano .30 (optional) Other Parts .20

Complete with Score \$1.50 each  
Extra Parts .20 Score .75

Morton Gould's Arrangements and Spirituals for STRING CHOIR  
Arranged for Violins, A-B-C, 2 Cellos, 2 Violas, Bass, Harp and Celeste. Piano can be substituted  
for harp or celeste if desired.  
GO DOWN, MOSES • NOBODY KNOWS THE TROUBLE I'VE SEEN  
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD  
SWING LOW, SWEET CHARIOT

Always Requested for Orchestra  
**MORTON GOULD'S PAVANNE**  
From "American Symphonette No. 2"  
Concert Orch. Symp. Orch.  
\$2.50 \$3.50  
Piano-Cond. .75 Extra Parts .25

**MILLS MUSIC, INC.**

JACK MILLS  
Pres.

**1619 Broadway, New York, N.Y.**

these players who do not go into music as a vocation is in the Southern Methodist University symphony orchestra in which students, a few professionals, and other qualified amateurs may play.

Orchestral activity in Dallas high schools is slight. The persistent appeal from interested individuals for thirty years has been for adequate time for, and a wider variety of high school music activities. A band meeting daily in order to earn its ROTC credit and with instruments more readily responsive to training has a much better chance for satisfactory achievement than an orchestra which meets only outside of school hours once or, at most, twice a week. The high school principal who insists that he considers orchestra more educational than band still cannot find a way to schedule it even for one full hour a week, much less daily. The year-old program of daily string instruction under the direction of Marjorie Keller (discussed in her article "It Can be Done," *Music Publishers Journal*, November-December, 1945) already shows encouraging results. One junior high school without an orchestra last year has an orchestra of twenty-eight this year, as a result of one year's daily violin instruction.

The effect of high school choral experience on after-school life is difficult to discover, partly, it must be confessed, because the choral activities in high school have meant comparatively little in terms of achievement standards or individual growth. One senior high school has a choral tradition, and for a few years has been able to arrange individual schedules of pupils so that the choir could meet at least three times a week. A second high school succeeded in discovering a way to do the same thing on a daily basis last year. It is not surprising that little effect of high school choral work is apparent in church choirs of the city.

A full and accurate report would be possible only after an extended and exacting survey, but it is doubtful that a vast array of facts scientifically compiled would reveal any more than the evidence already at hand. There is unquestionably a positive attitude in Dallas toward music as a valuable asset of community living. Further, there is an understanding of what music is and what

it means. Mr. Gordon Rupe, president of the newly organized Dallas Symphony Orchestra Association, says he was willing to undertake the task of establishing the orchestra on a sound financial basis because, while he was denied a musical education of any kind, he finds his ten-year-old son thoroughly at home in the world of music, thanks solely to his public school music teacher. Such testimony is sincere and repeatedly heard. Mr. John Rosenfield, critic of the *Dallas Morning News*, whose influence is felt through and beyond the Southwest, says that the influence of the Dallas schools' music program is vast. "Not only are the school students familiar with music but they have a sense of quality, and they are carrying the older generation along with them." The new symphony orchestra, under the gifted and capable conductor Antal Dorati, is playing superb concerts weekly to capacity audiences which are obviously having a very good time. The Dallas Youth Symphony Orchestra (made up of Dallas high school students) took the 1,000 seats set aside for them, and spilled over into other sections. The 4,400-seat capacity of Fair Park Auditorium has been sold out for two young people's concerts which serve the Greater Dallas area, and recently 2,000 heard Yella Pessl in a delightful harpsichord recital.

#### Evidence

The evidence of the record shops is one further indication of this city's attitude toward music. Dallas sells an impressive number of "classical" albums, according to the distributors. Sales of such albums in one shop alone amounted to \$2,000 more in January, 1946, than in January of last year, the rate of increase being far greater for classical music than for popular. This same shop reports some fifty regular young customers of grade school age who bring in their monthly savings for a record or two to add to their collection. The high school and college "confirmed addicts" are most exacting in choice of orchestra and individual performer.

Utilization of the radio is another evidence of interest in music. "Radio Frolics," a weekly half-hour program directed by Dorothy Krone, presents more than 5,000 school students each in all kinds of music groups. "Cadenza," a fifteen-minute weekly pro-

gram sponsored by the public schools and the Junior League of Dallas, presents for family listening small, fine compositions to bridge the gap between hill-billy, pseudo-religious, and popular music and the symphony and opera which, in themselves, are too complex for uninitiated ears to enjoy. This series presents some transcribed programs and an increasing number of young artists as well as established performers. Response to these radio series has been increasing.

To sum up, Dallas has: (1) a public school administration committed to the value of music not only as entertainment and release, but also as educational growth; an administration committed to support for a city-wide program, with that support taking effect in strengthening weaknesses; (2) leadership given responsibility and support; and (3) by no means least, a staff of 138 specially trained music teachers interested in children and keenly aware of what can happen to a child through his music. The music education staff is a musical force in the community. In Mr. Dorati's recent presentation of the Debussy Nocturnes, the choral part in "Sirenes" was sung by the Dallas Symphony Singers, a group of public school teachers—one more example of the vital part played by the public school system in the extension of Dallas' musical facilities. The music education staff can be depended upon for support of every worthwhile civic effort.

The result of such a set-up in a cosmopolitan city like Dallas is an informed public supporting a chamber music series, a recital series, and a state-wide Student Artist Award series, all at Civic Federation, a unique cultural and social institution; Civic Music; Community Course; one and often two ballet series; the Metropolitan Opera; and many local events.

To those responsible for the all-round education of children the moral of this sketchy study is that results can be achieved with a long-term program, well-planned on a truly educational basis, then set up and support given to it. And one who has had a very small part in the total result agrees once more with a local saying, "Show us Texans something worth doing, and we'll know what to do about it."

